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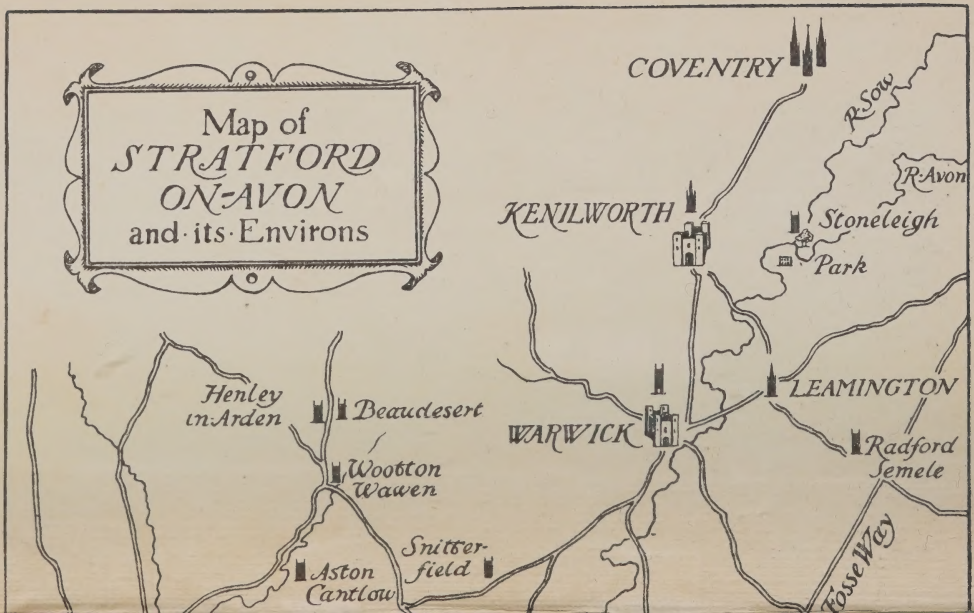

Map of
STRATFORD
ON-AVON
and its Environs
COVENTRY
R. Sow
R. Avon
KENILWORTH
Stoneleigh
Park
LEAMINGTON
WARWICK
Radford
Semele
Henley
in Arden
Beaudesert
Wootton
Wawen
Snitterfield
Aston
Cantlow
Fosse Way

Rag-
ley
Wixford
Broom
Grafton
STRATFORD
ON-AVON
To Banbury
Compton
Verney
Salford
Bidford
Welford
Clifford
Chambers
Kineton
R. Avon
Marston
Pebworth
Sicca
Quinton
R. Stour
Radway
Ratley
Meon
Hill
EVESHAM
Edge
Hill
Compton
Wynyates
Shipston
on-Stour
Broadway
Cotswold
Hills
Chipping
Campden
Brailes
To Banbury
Tower
E·H·NEW

SHAKESPEARE'S COUNTRY

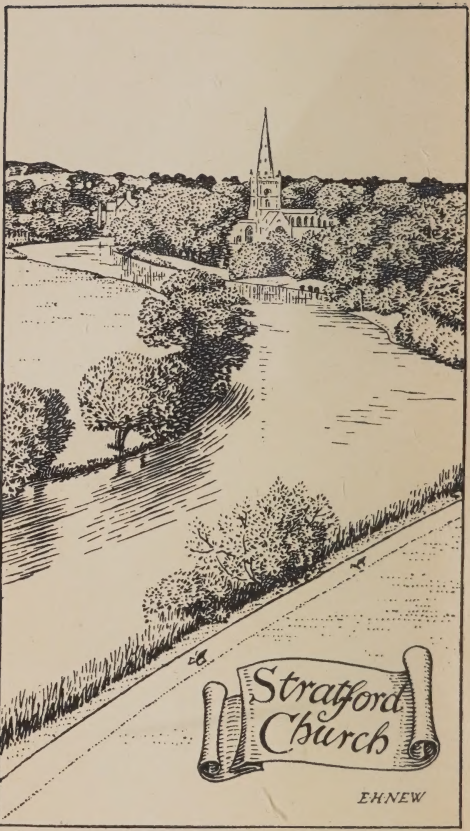
THE LITTLE GUIDES

CAMBRIDGE AND ITS COLLEGES
OXFORD AND ITS COLLEGES
ST. PAUL'S CATHEDRAL
THE TEMPLE
WESTMINSTER ABBEY

THE ENGLISH LAKES
THE MALVERN COUNTRY
SHAKESPEARE'S COUNTRY
SNOWDONIA

BEDFORDSHIRE AND HUNTINGDONSHIRE
BERKSHIRE
BUCKINGHAMSHIRE
CAMBRIDGESHIRE
THE CHANNEL ISLANDS
CHESHIRE
CORNWALL
CUMBERLAND AND WESTMORLAND
DERBYSHIRE
DEVON
DORSET
DURHAM
ESSEX
GLOUCESTERSHIRE
HAMPSHIRE
HEREFORDSHIRE
HERTFORDSHIRE
THE ISLE OF WIGHT
KENT
LANCASHIRE
LEICESTERSHIRE AND RUTLAND
LINCOLNSHIRE
LONDON
MIDDLESEX
MONMOUTHSHIRE
NORFOLK
NORTHAMPTONSHIRE
NORTHUMBERLAND
NOTTINGHAMSHIRE
OXFORDSHIRE
SHROPSHIRE
SOMERSET
STAFFORDSHIRE
SUFFOLK
SURREY
SUSSEX
THE EAST RIDING OF YORKSHIRE
THE NORTH RIDING OF YORKSHIRE
THE WEST RIDING OF YORKSHIRE
WARWICKSHIRE
WILTSHIRE
WORCESTERSHIRE

NORTH WALES
SOUTH WALES
KERRY
BRITTANY
NORMANDY
ROME
SICILY


Stratford Church
E.H.NEW

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SHAKESPEARE'S COUNTRY

By

SIR BERTRAM C. A. WINDLE

D.SC., F.R.S., F.S.A.

With Illustrations by

EDMUND . H . NEW

AND FROM PHOTOGRAPHS

A MAP AND A PLAN

Hic domus illa fuit, cycno fundata sonoro,
Cujus vox ultra Gangen audita Tagumque
Dulcibus implevit vastum concentibus orbem

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To

JAMES R. HOLLIDAY

B.C.A.W. E.H.N.

April 1899

PREFACE

THIS little book is intended rather as a memorial of places and objects seen by visitors to Shakespeare's Country, with some account of their history, than as a Guide-Book, though, it is hoped, that, even in this capacity, it may be found to have its uses. To call the attention of visitors to all places even legendarily associated with Shakespeare has been one of its principal purposes, and hence allusion has been made to tales and surmises respecting the poet which it must frankly be admitted rest upon no very certain foundation of fact. It has been thought better to err, if it is an error, on this side, than on that of exclusion, and due warning has been given in the text of the doubtful paths.

The writer has to express his acknowledgments to many works dealing with the subject. Dugdale's great History is a well at which all writers on Warwickshire must drink, and in addition should be mentioned Sharpe's "Coventry," Beasley's "Banbury," Snowden Ward's "Shakespeare's Town and Times," and Ribton-

Turner's "Shakespeare-Land," the last a Guide, and a most detailed one, almost to the whole county. Finally, Mr Sidney Lee's recent book on Shakespeare must not be left unmentioned. To Mr Salt Brassington of the Memorial Library, Stratford, and Mr Jethro A. Cossins, who have read through the manuscript and given the author many valuable suggestions, his best thanks are most warmly given. Need the writer say how greatly Mr New's drawings enhance the value of what is otherwise mostly a twice-told tale?

Birmingham, 1899

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NOTE.—Most of the drawings are made from photographs by Messrs F. D. Bedford, Frith, Poulton, Valentine & Whitlock (Birmingham).

CHAPTER I

STRATFORD-ON-AVON

THE FOREST OF ARDEN—SHAKESPEARE AND HIS FAMILY—THE BIRTHPLACE—OLD HOUSES IN STRATFORD—NEW PLACE

IN the time of Queen Elizabeth the County of Warwick was divided into an open pastoral tract lying between the Avon and the Cotswolds, known as the Feldon, and a much more closely wooded part north of the river, the Wooland. The latter, now broken up by farms and villages, was the remains of the huge forest of Arden, which at an earlier date covered all the country between the Avon on the south and Watling Street on the north. To the fastnesses of this almost impenetrable forest fled bands of the Britons, fugitive before the faces of their Saxon adversaries, and here, sheltered by its intricate and dark valleys, they succeeded in maintaining their independence long after others of their kindred had succumbed to the foreign yoke. It is thus not wonderful that the district in question should contain many places and objects, such as the river Avon itself, with Celtic names, and that its inhabitants should have a strong infusion

of Celtic blood in their veins. Indeed, there are those who argue that the influence of the poetic and imaginative nature of the Celt stands for much in the character of Shakespeare, who may well have had ancestors belonging to the older and conquered race. At the time that the poet lived in Stratford the Wooland, though possessed of pastures and cornfields here and there, was yet, as Camden says, in the main clothed with woods and must have closely resembled the older parts of the New Forest as we now know them. It is the iron-works which have given prosperity and greatness to Birmingham and the adjacent towns of the Black Country, and the salt-works at Droitwich, which have been responsible for the clearance of the Wooland. Gibson, writing in 1753, says that the iron-works had "destroyed such prodigious quantities of wood that they laid the country more open and by degrees made room for the plough," so that "whereas within the memory of man they were supplied with corn from the Feldon," they now grew more than they required.

On the edge of the old boundary of the Wooland lies the little town of Stratford-on-Avon.

A place of some little importance before the Conquest, it possessed a monastery founded in the reign of Ethelred, which appears to have been situated on or near the site of the present church. The later history of the town is not of a very striking character. Richard the First granted the inhabitants a weekly market in 1197. Dur-

ing the reign of Queen Elizabeth, and again in 1614 large parts of the town were destroyed by fire. In 1642, during the Civil War, the Royalist garrison was driven out by Parliamentary troops under the command of Lord Brooke. The inhabitants, however, in spite of this reverse, remained faithful to the Royalist cause, and in the following year, Queen Henrietta Maria with a considerable band of troops, met Prince Rupert there. During her stay of three days in the town, the Queen was entertained at New Place by Shakespeare's daughter, Mrs Hall. At a later date the Parliamentary forces having again obtained possession of the town, destroyed one of the arches of the bridge which spanned the deepest part of the river, in order to prevent further advances on the part of the Royalist troops.

None of these facts, however, would have given to Stratford any special pre-eminence amongst a multitude of other towns of its own size, and possessed of equal or superior attractions, natural, architectural, or historical. The interest which it excites is of course due to its close connection with the life of England's greatest son, and the crowds which visit it annually are attracted by the desire of seeing the scenes amidst which he passed so large a part of his existence.

The incidents connected with the residence of the Shakespeare family in Stratford have often been detailed, but must be once more summarised here.

Richard (such traditionally is the name) Shakespeare of Warwickshire, possibly of Snit-

terfield, close to Stratford, was possessed of lands and tenements in the county, which were, according to the statement made in the grant of arms to John Shakespeare, given to him for "his faithful and approved service to the most prudent prince, King Henry VII. of famous memory." He had at least two sons, Henry and John, and the last-mentioned was the father of the poet. Born about 1530, John Shakespeare was certainly resident in Henley Street, Stratford, prior to April 29th, 1552, where he plied the trade of a fell-monger and glover, perhaps also that of a butcher, and certainly at times dealt in corn and timber. In October 1556 he bought the copyhold of a house and garden and other property in Greenhill Street. In the following year he married Mary Arden, daughter of Robert Arden of Aston Cauntlow or Cantlow, anciently Cantilupe (see p. 49) who left her a small estate in that parish named Asbies as well as certain reversionary rights at Snitterfield (see p. 50). In this year also he became a member of the Corporation of Stratford to which a charter of incorporation had been granted in 1553. The further events of his life may now be set down chronologically.

1558, Sept. 15, his daughter Joan was baptised. She probably died in 1560.
1561. He became chamberlain of the town.
1562, Dec. 2nd, his daughter Margaret was baptised. She died on the 30th of April in the following year.

1564. His son WILLIAM was born. The exact day of his birth is unknown, for, as in the case of the other children, the only recorded date is that of the baptism, which in the case of the poet took place on the 26th of April. A constant tradition assigns Shakespeare's birth to St George's day, April 23rd. As this was according to the old style, it would correspond to our 5th of May. It is highly probable that the tradition is accurate and that the day mentioned is actually that of William Shakespeare's birth, for it was then customary that children should be brought to baptism at the earliest possible date after their entry into the world.

1565. John Shakespeare was made an alderman of Stratford.

1566. His son Gilbert was baptised on the 13th of October. In this year the name of John Shakespeare appears as surety for Richard Hathaway.

1568. He became high-bailiff of the town.

1569. Joan, a second daughter of the same name, was baptised April 15th.

1571. He became senior alderman of Stratford. This was the highest civic dignity which the town had to bestow; it entitled its possessor to the honourable title of Magister during and after his tenure of office, and such a designation we find him described by in the parish registers of this and subsequent dates. In the same year a

daughter, Anne, was baptised on the 28th of September.

1573. A son Richard was baptised on the 11th of March.

1575. He purchased the house in Henley Street, now known as the birthplace (see p. 13) from Edmund Hall, at the price of £40.

1578. From this year his reverses commence. He was obliged to mortgage Asbies, the property which came to him with his wife, and also to sell his reversionary interest in the lands at Snitterfield. He appears to have ceased to attend the meetings of the Town Council and even had his taxes remitted.

1579. His daughter Anne buried on July 4th.

1580. A son, Edmund, baptised on May 3rd. After this date his name appears in several lists of recusants, from which it has been argued that he may have professed the proscribed Catholic religion, and that his troubles may have arisen from this cause.

1585. He was deprived of his aldermanship for non-attendance at the meetings of the Town Council. "He doth not come to the halles nor hath he of long time" runs the record.

1592. In this year his troubles seem to have reached their maximum since we learn that he cannot come to church for fear of "processe of debt."

1597. There is a distinct improvement in his affairs, probably due to the success of his

son. In any case that "the winter of his discontent" was passing over is shown by the fact that we find him filing a bill in the Court of Chancery against John Lambert, son of Edmund Lambert, to whom the estate of Asbies had been mortgaged in 1578, for its recovery, the Shakespeare side stating, that though they had tendered the money for the release of the mortgage, the property was still unjustly withheld from them. Moreover, as a further proof of prosperity, a grant of arms is made to him by Dethick, Garter King at Arms. The arms are described as "gold on a bend sable, a spear of the first, the point steeled proper, and for his crest or cognizance a falcon his wings displayed argent standing on a wreath of his colours supporting a spear, gold steeled as aforesaid set upon a helmet with mantles and tassels." The motto used by the poet was "Non sanz droict."

1601. In this year the name of Mr John Sackespere, who was probably the man with whom we are now concerned, appears in connection with an action for trespass, apparently as a witness, and the line in the burial register of Stratford—

"1601, Sept. 8, Mr Johanes Shakspeare,"

is the last record of a life in which success and failure had alternated in a somewhat remarkable manner. It has been necessary to deal in some

detail with the occurrences of John Shakespeare's life, since he was associated so closely throughout its three-score or more years with Stratford-on-Avon. In the case of the poet, it will not be necessary to enter at length into an account of his life, but such points in it as touch the town must not pass without notice.

William Shakespeare, then, was born in the house in Henley Street, probably on the 23rd of April (o.s.) 1564. It is probable that in 1571, the year, by the way, in which Roger Ascham's book, "The Schoolmaster," saw the light, he was sent as perhaps an unwilling schoolboy to the Grammar School originally founded in 1482 by Thomas Jolyffe. That he was at some time a scholar at this school there can be no reasonable doubt, and there he must have had instilled into him the "small Latin and less Greek," which Ben Jonson assigns to him as intellectual possessions. During his boyhood, in 1575, the Earl of Leicester entertained Queen Elizabeth at Kenilworth, many gorgeous pageants being presented for her amusement. To these, no doubt, the populace of the adjoining districts would flock in large numbers, and since Kenilworth is only thirteen miles from Stratford, it is quite possible, as Percy in his "Reliques" originally suggested, that Shakespeare and his father may have been amongst these spectators, and that here the former may have first made acquaintance with the stage, over which he was afterwards to reign as its undisputed king. Leaving, however, the region of conjecture for

that of fact, in 1582 we come to the record contained in his marriage bond, discovered by Sir Thomas Philips in the Worcester Registry in 1836. In this bond, which is dated 28th of November 1582, Fulk Sandells and John Richardson, farmers, of Stratford, become bound in £40, "that William Shagspere, one thone partie, and Anne Hathwey, of Stratford, in the dioces of Worcester, maiden, may lawfully solemnize marriage together." This document also bears a seal with the inscription R.H., which may signify Richard Hathaway, the bride's father, and indicate his approval of the match. If, as some hold, Richard Hathaway had died before 1582, this explanation of the seal would fall to the ground. Where the marriage took place is not known, some persons considering that it was probably at Luddington, whilst Mr Ribton-Turner adduces evidence which leads him to believe that Temple Grafton was the selected spot. However this may be, the wedding must have taken place somewhere about this time, for in the next year the Stratford register contains the entry of the baptism of his first child, as one born in wedlock,

"1583, May 26th, Susannah, daughter to William Shakspere."

At this time, it may be well to remind ourselves, the father was a little more than nineteen years of age and the mother twenty-six. What his occupation may have been in Stratford during this period, or how he gained the money for the support of his family, is not known, the next

tangible fact which we possess concerning him being the entry of the birth of twins in 1585, for in that year,

"February 2, Hamnet and Judith, sonne and daughter to William Shakespere,"

were baptised in Stratford Church. It was about this time that Shakespeare seems to have removed to London, the year at which we have now arrived and the next having been variously assigned as the date of that event. Whether, as some maintain, this was due to increased expenses from his increased family and from a natural desire to improve his position in life, or whether, as the old legend relates and as some still believe, it was in consequence of a poaching affray in Sir Thomas Lucy's park at Charlecote, cannot now be decided. According to Mr Fleay, it was in 1587 that Shakespeare joined Lord Leicester's players during or shortly after the visit which they made to Stratford in that year, when their performances would have taken place in the old Guild Hall still in existence. This is, however, a mere supposition, though perhaps a plausible one, for there is neither any known fact nor any definite tradition which points to the conclusion that Shakespeare left his home because he had decided to enter upon a dramatic career. In the last-mentioned year the name of Shakespeare is found joined with that of his father in a bond, which attempted to assign the Asbies property to the mortgagee. From this date until 1596 there is no indication of any connection between the poet and his

native town, but in that year the Stratford register contains the entry of the burial of his only son,

"1596, August 11th, Hamnet, filius William Shakespere,"

on which occasion the father may have been present. At any rate it is an indication that the son and probably the remainder of the family had been resident in Stratford about this time.

In the next year, 1597, he became a land-holder in his native town by the purchase from one "William Underhill, gentleman," of "one messuage, two barns, two gardens, and two orchards, with appurtenances, in Stratford-upon-Avon," for which he paid "to the aforesaid William sixty pounds sterling." The house on this property had been erected, in the reign of Henry VII., by Sir Hugh Clopton, and was known as the Great House, but Shakespeare on entering into possession of it gave it the name of New Place, by which its site, for unfortunately its site and traces of its foundations alone now remain, is still known.

About this time evidences of Shakespeare's material prosperity and of his connection with Stratford accumulate, for we find, in 1598, that Richard Quiney, engaged in negotiating a loan for the corporation of the town, applied to him for assistance, whilst the records of succeeding years show him to have been the purchaser of other portions of land in or near Stratford. In 1607 his elder daughter, Susannah, married Dr

John Hall, a leading physician in Stratford, and in the following year Elizabeth, the issue of this marriage and Shakespeare's first grandchild, was born. She subsequently married Thomas Nash in 1626, and, as a second husband, Sir John Barnard in 1649. She died without children in 1670, being then the last descendant of the poet. In 1616 Judith, his second daughter, married Thomas Quiney, who occupied the position of a vintner in her native town. From this union sprang three children, two of whom survived to manhood, but in both cases died without leaving issue. Their mother died some time after the restoration of Charles II. "The latter part of his life," says Rowe, his first biographer, in treating of his life in Stratford, "was spent, as all men of sense may wish theirs may be, in some retirement, and the conversation of his friends. His pleasurable wit and good-nature engaged him in the acquaintance, and entitled him to the friendship of the gentlemen of the neighbourhood." In March 1616, the month after the marriage of his younger daughter, he became ill, made his will, and on April 23rd, that being the supposed anniversary of his birthday, he died, and was buried on the 25th. It will be seen from this brief summary that the life of the poet, of his parents, and of his descendants, was remarkably bound up with that of the town in which they lived. It is this closeness of connection between the man and the spot which makes the latter so full of interest and so replete with places associated with the incidents

Shakespeare's House
E.H.NEW

of Shakespeare's life. It will now be our business to describe these places, and to indicate their connection with the poet, a task which will be rendered lighter by the summary which has just been given.

The visitor to Stratford will do well to direct his steps, in the first instance, to the BIRTHPLACE, which is situated in Henley Street. The history of the purchase of this property by Shakespeare's father has already been given. After the death of John Shakespeare it is probable that this house was occupied by the poet's mother, and on her death in 1608 by his sister, Joan Hart. To the latter, in any case, it was left for life by the poet's will, and she continued to occupy it until her death in 1646. Shakespeare's elder daughter, Susannah Hall, who was already by her father's will the owner of the adjoining wool-shop, then came into possession of the dwelling-house, and from her it descended to her daughter, Lady Barnard. It is unnecessary to trace minutely the later owners of the house, let it suffice to add that in 1784 the birthplace became a butcher's shop, with open market-stall, the bay windows and porch having been removed. The wool-shop appears to have become an inn, under the name of the Maidenhead, in 1603. Later on it was known as the Swan and Maidenhead, and in 1808 its timber front was faced with brickwork. In 1847 the houses were bought for the nation by a committee, and in 1857-8 they were carefully restored and placed as far as possible in the

condition in which they existed during the lifetime of the poet.

The principal living room of the house is entered directly from the street; it is stone-paved and provided with a recessed fire-place of the old type. A similar fire-place is in the kitchen, the mantel of which is formed by a single oak beam. On one side there is a small cupboard, on the other a recess for a seat. Two small rooms behind the kitchen are called the wash-house and the pantry respectively. Upstairs the room of greatest interest is naturally the birth-room, which, being the principal bedchamber of the house, must have been peculiarly associated with the history of the Shakespeare family, for here not only did the poet first see the light of day, but in all probability his brothers and sisters were also born. Moreover, as bedrooms are fated to see the endings as well as the beginnings of life, it was most probably in this room that Shakespeare's father and mother and sister, Mrs Hart, ended their days.

The windows of this room are of old glass, and they and the walls and ceiling are covered with myriads of names, which were scratched and written thereon before this practice was very properly forbidden. Out of this evil habit, however, has proceeded some little good, for it is possible for the visitor to decipher amongst thousands of names of no interest, except to their possessors, those of Sir Walter Scott, Izaak Walton, and Thomas Carlyle. A room at the back of this, which formerly formed two

bedrooms, contains one of the portraits of the poet—a portrait, however, as to the genuineness of which there is the gravest doubt. This picture is believed to have originally belonged to the Clopton family, from whose possession it passed into that of the family of Hunt. At this time the face was disfigured by a beard, the addition of some later artist. This was cleaned off, and the picture presented to the house by Mr Hunt. Here also are two of the old sign-boards which, in former days, hung outside the house, with the inscription:

"The immortal Shakespeare was born in this house."

There was also an attic, approached by a narrow staircase, from this part of the house. Descending to the ground floor, the former wool-store, now converted into a museum, full of the most miscellaneous objects connected in some way or another with Shakespeare and his native town, will next be entered. It is neither possible nor advisable to enumerate all the objects contained in this part of the building, but the following must not pass without notice. In the lower part of the museum is the desk at which, as tradition declares, Shakespeare as a boy used to sit at the Grammar School, whence it was removed to its present location some years ago. Here also in the central case are a sword, said to have belonged to the poet, and a ring with the letters W and S intertwined with a knot on the bezel, also said to have been his property. The sign of the Falcon tavern at

Bidford, with which the name of Shakespeare has been so freely, though perhaps unjustly, associated, is also in this room. There is, however, scant excuse for its presence, since this sign, being a work of the last century, was not contemporaneous with the most celebrated guest of the hostelry which it adorned. A number of deeds, connected with purchases and other matters, belonging to the poet and his family are here preserved. In the upper part of the room is an old carved chair, which came from the Falcon at Bidford, where it was, according to an old tradition, the favourite seat of the poet when he visited that inn. A letter of the highest interest, since it is the only one addressed to the poet known to be in existence, will be seen between two sheets of glass. It is of a class known to all prosperous men, and to many others whose claim to be so considered is of the slightest, namely, a begging letter from Richard Quyney, dated 1598, asking for a loan of £30. The portraits in this room are numerous and interesting. They include the following representation of the poet: a portrait in oil, dated 1603, painted on a panel and formerly at Ely Palace; another in oil on a panel, attributed, but almost certainly incorrectly, to Zucchero; and others of less importance. The portraits of Shakespeare's last surviving descendant, Lady Barnard, and her second husband, should not be passed over without notice.

The garden at the back of the house in which Shakespeare, as a child, must frequently have

played, is now embellished with the flowers and fruit-trees which have gained a new interest and beauty from their association with passages in his plays which will rise to the minds of all who gaze upon these beds. In the centre is the base of the old Market Cross, dating from the fourteenth century, which has been removed here from its original position in the town.

The visitor had now better make his way to the High Street, at the corner of which and Bridge Street he will see the house, now completely modernised, which was for thirty-six years the residence of Judith Quiney, the younger daughter of the poet. The cellars of this house are those which were used by Thomas Quiney for the storage of his wine, and at the back of them is a dark vaulted chamber which may very probably have been the "Little Ease" of the town jail, for the house owes its name of "The Cage" to the fact that the place of durance for local criminals was once situated on this site. Passing down the High Street, on the right hand side and near to Ely Street, will be seen a good specimen of sixteenth-century architecture in the shape of a house with elaborately carved bargeboards and other timbers, and with projecting upper windows carried upon carved wood corbels. This house, which bears the date 1596, was built by Thomas Rogers, who was an alderman of the town. His daughter, Katherine, married John Harvard, of Southwark, and from their union sprang the Rev. John Harvard, born in Southwark pro-

bably in 1607, who graduated at Emmanuel College, Cambridge, in 1635, went to New England in 1637, and dying in 1638, bequeathed to a college in that country which it was then proposed to erect, his library of over 300 volumes and £779. This College, which was named after him, is the well-known Harvard University, situated at Cambridge, Massachusetts, the oldest and one of the richest and best equipped seats of learning on the other side of the Atlantic.

The Town Hall is some distance further down in Chapel Street, the continuation of High Street, and on the left hand side at its junction with Sheep Street. It is an uninteresting edifice in an Italian style of architecture, erected 1768 on the site of an older building, which dated from 1633. It contains some pictures, the most interesting of which is a portrait of Garrick by Gainsborough. A figure of the poet, made at the expense of the actor just named, for the Jubilee celebrations of 1769, and afterwards presented by him to the Corporation, occupies a niche on the north side of the exterior.

Further down Chapel Street, on the same side and at its junction with Chapel Lane, is the site of New Place, with the foundations of Shakespeare's house. The earliest known building on this site was called, in the will of Sir Hugh Clopton, to whom it had belonged, "The Great House," and was built in the reign of Henry VII. In 1597, as has already been

HARVARD HOUSE, STRATFORD-ON-AVON

mentioned, this property was purchased by the poet from William Underhill for the sum of £60. After altering it to suit his requirements, the poet gave to it the name of New Place. The house possessed two gardens, in one of which grew the celebrated mulberry tree. Up to 1609 it was occupied by the Town-Clerk, Thomas Greene, who called himself Shakespeare's cousin, for the poet himself does not seem to have lived in this house until after the marriage of his daughter Susannah to Dr Hall. Here he died in 1616, and here also in all probability his wife ended her days in 1623. Mrs Hall, to whom the property descended, entertained here, as has already been mentioned, Queen Henrietta Maria in 1643, and dying in 1649, the property passed to her daughter, Mrs Nash, afterwards Lady Barnard. Eventually, in 1753, it came by purchase into the possession of the Rev. Francis Gastrell, Vicar of Frodsham in Cheshire, who has gained for himself a notoriety not to be envied by his connection with New Place. He appears to have been the victim of an unusually bad and selfish temper, the results of which are painfully evident to the present day. The first offence which it led him to commit was the felling of the celebrated mulberry tree, which Shakespeare had planted, and under which, in 1742, the Sir Hugh Clopton of the day had entertained Garrick, Macklin and Dr Delany. This unfortunate tree perished because visitors to Stratford were so inconsiderate as to wish to see it, a source of great annoyance

to its reverend owner. A cup made from its wood is in the Museum at the birthplace. His next act of vandalism was, unfortunately, much more serious. During a portion of the year the reverend gentleman was absent from Stratford discharging his clerical duties, yet while he was away from the house, the authorities of the parish still looked for the payment of the usual poor-rates. Enraged at this, he actually caused the house to be pulled down in 1759, sold its materials, and having done all the damage he could, and destroyed a spot only second, if second in interest to the birthplace, he left the town. In 1861 the property was purchased by trustees and converted into a public garden, in which the well and the foundations of some of the rooms of the house can still be traced. In another part of the garden is a large alto-relievo of Shakespeare, which was formerly in front of the Shakespeare Gallery, Pall Mall, London.

Certain of the houses between New Place and the Town Hall are of some interest on account of their former occupants. That which is next to New Place was, after the poet's death, the property of Thomas Nash, the first husband of his only grand-daughter. After her death it reverted to the Nash family, and in 1861 it was purchased and added to the New Place property, of which it now forms a part, having been converted into a museum, which contains, amongst other objects, an ancient shovel- or shuffle-board, which came from the Falcon Tavern opposite, a trinket-box, said to have belonged to Anne

Hathaway, a flagon called Shakespeare's, and various things found during the excavations at New Place.

The next house to this belonged to Julius Shaw, who, as one of the witnesses of Shakespeare's will, may probably have been one of his intimate friends. The front of this house has been completely modernised. The house next but one above this was in 1647 occupied by Thomas Hathaway, who belonged to the family from which Shakespeare's wife sprang.

CHAPTER II

STRATFORD-ON-AVON (*continued*)

THE GUILD CHAPEL—THE GUILD HALL AND GRAMMAR SCHOOL—THE CHURCH—THE MEMORIAL—PORTRAITS OF SHAKESPEARE.

EXACTLY opposite to New Place is the Chapel of the Holy Cross, formerly the Chapel of the Guild of the Holy Cross, the Blessed Virgin and St John the Baptist. Like scores of others throughout the kingdom, this Guild was partly religious, partly charitable. The exact date of its foundation is not known, but it was in existence in the reign of Edward I. The Guild was governed by two Aldermen and six Councillors, who were bound to attend Council meetings under pain of forfeiting fourpence each time. Entrance to the Guild was by payment of a fee, varying according to whether the candidate was married or single, and subsequently an annual subscription, which in 1389 was sixpence, had to be paid. Fines, gifts and bequests made up the income from which were defrayed the expenses incurred in carrying out the various objects of the body. Feasts for the promotion of brotherly love were

held at various times of the year and particularly during Easter week, and the accounts of these throw most interesting light upon the manners of the day and upon the difficulties with which the commissariat had to contend, for many of the provisions had to be got in from the neighbouring villages, Stratford, itself, presumably not supplying sufficient for the purpose, and the sheep, goats and fowl had to be kept alive for some time at the charge of the Guild, until required for the kitchen. In 1410 it is noted that one hundred and eight took part in the feast, and in 1416 one hundred and seventy-two, exclusive of strangers, cooks, &c. The Guild helped to maintain the Grammar School and subsidised the services at the Parish Church. It kept in order two clocks in the town so that all people might be acquainted with the right time. It acted as a court of arbitration for the settlement of disputes amongst neighbours and sometimes ordained the holding of a feast for the reconciliation of two who had been at strife. Any brother who was robbed, or who by other means was reduced to a state of poverty, was maintained and provided with "food and clothing and what else he needs, so long as he bears himself well and rightly towards the brethren and sisters of the Guild." With all this attention to the temporal affairs of its members, their spiritual wants were not neglected. The Guild maintained a Chapel and a body of Priests, who conducted its services and said mass for its living and dead members, whilst "le Belman," that is, the town crier, was paid four-

GRAMMAR SCHOOL AND CHAPEL, STRATFORD-ON-AVON

pence a year for "praying round about the town for the souls of brothers and sisters four times a year." When a brother died candles were provided to be burnt near his unburied body, and one-third of the brethren were called upon to watch and pray by it during the night after his death. Their care for the dead extended beyond the ranks of their own brotherhood, for they provided four candles, as well as a sheet and a hearse-cloth to lie over the coffin until the body be buried in the case of any poor man or of any stranger who might die in the town. Such were some of the many beneficent objects of the organisation whose means were absorbed by the all-ingulfing greed of the Tudor monarchs. In 1269 the affairs of the Guild were in a sufficiently flourishing condition to permit of its members obtaining a licence from Giffard, Bishop of Worcester, to erect a chapel and hospital. The existing chapel, which occupies the site of an earlier building, was erected during the first half of the fifteenth century, and its nave was rebuilt in the reign of Henry VII. by Sir Hugh Clopton, Lord Mayor of London in 1492. On the outside of the porch, beneath an empty niche, are shields bearing the arms of the City of London, of the Merchants of the Woolstaple, and of Sir Hugh Clopton himself, with a fourth shield charged with what are thought to have been the original arms of the town. In 1804 a series of frescoes were discovered in this chapel, but with that vandalism which has cost us so many precious monuments of antiquity, they were

promptly either destroyed or white-washed over. Fortunately there are preserved in the library of the Memorial Theatre a series of drawings by Thomas Fisher which enable us to form some idea of what these ornaments were like. The subjects represented were, "The History of the Holy Cross," "The Martyrdom of St Thomas of Canterbury," "The Combat between St George and the Dragon" and "The Doom." The Chapel is, architecturally, of comparatively small interest, but adjoining it is the GUILD HALL, a half-timbered building which must not be passed over. Such a hall is stated to have existed in the fourteenth century, but the present building dates from 1417, when the hall must have been either rebuilt or completely restored. After the dissolution of the Guild in 1547, the government of the town seems to have fallen into such a bad state that a petition was made to the King for a charter of incorporation which was granted by Edward VI. in 1553. By this charter some portion of the ancient revenues of the Guild and the Hall were granted to the new Corporation. The latter then served them as a place of meeting until the present Town Hall was built.

It was also the scene of the performances of such travelling companies of players as found their way to Stratford. Amongst the companies invited to perform by the Bailiff and Aldermen were those of the Earls of Leicester, Warwick and Worcester, and the first occasion upon which any company is recorded as having visited the

town was in 1569, the year in which, as we have seen, John Shakespeare, the poet's father, was High Bailiff. Other entries in the town records tell of later performances, and amongst them, of those of the Earl of Leicester's players in 1587, when, according to some writers, Shakespeare accompanied them to London.

The windows in the Hall which look upon the street are late additions, the room having been originally lit by those on the opposite side and by a window, now blocked up, at its south end. When the modern wainscotting was removed from this end of the room traces of frescoes were exposed, which are still visible, that in the centre being the Crucifixion with the Blessed Virgin on one side and St John on the other. In the outer panels are armorial bearings, the Royal Arms on one side, the others as yet unidentified. At the lower part of the wall are the square holes in which rested the timbers of the daïs, which probably would also be used as a stage. Near the frescoes and on the side nearest to the street is to be seen scratched in the plaster the record of the provisions used, probably at a feast of the Guild, in the time of Henry VII.

Passing out of the Hall through a doorway, above which is the date 1619, a room is entered which is called the armoury or the "greeing room." It has good panelling of the Jacobean period, and the Royal Arms of the date 1660 are over the fire-place, having been set up at that time of the general national rejoicing which followed the restoration of the Stuarts. Through

a doorway access is gained to a winding staircase, half-way up which is a small chamber, called the "Muniment Room," in which a number of documents of the sixteenth century, now in the Museum, were found some years ago. Above the armoury, and at the top of the staircase, is the Council Chamber, with a massive oak table of the Jacobean period in the centre. On the west wall are painted two large roses, one white with a red centre, the other red with a white centre, expressive of the joy of the inhabitants at the termination of the Wars of the Roses by the marriage of Henry VII. to Elizabeth of York in 1485. This room is now used as the School Library.

From it what was the Mathematical Room, placed above a part of the Guild Hall, is reached. It is now continuous with the much larger Latin Schoolroom, which occupies the greater part of the space above the Hall. At the north end of this room stood the desk, now in the birthplace, which tradition assigns as the desk of Shakespeare. A lobby at the same end of the room, above the passage of entry to the Guild Hall, abuts upon the wall of the tower of the Guild Chapel, inscribed with the names of many schoolboys of past generations. From the other end of the Latin Schoolroom an outside staircase, recently added in place of the ancient way which was taken down in 1841, leads to the courtyard. On the opposite side of this, and running parallel to the schoolhouse, is a half-timbered building, which was in early times the peda-

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gogues' house, but is now used for schoolrooms. It is divided into three rooms, and the enormous beams of the upper chambers are especially worthy of notice. A later building between this house and the Guild Chapel, now used as a boarding-house for the School, is on the site once occupied by the dwelling-place of the priests of the Guild of the Holy Cross. On the opposite side of this house is the chancel of the Chapel, which can be entered by a priest's door. The Grammar School was founded by the Guild in the beginning of the fifteenth century, and was endowed in 1482 by Thomas Jolyffe, who occupied the position of priest to the Guild. When the Guild was suppressed and its funds confiscated, those of the School of course also disappeared, but on the petition of the inhabitants certain lands were restored by Edward VI. to the Corporation, on the condition that a payment was made towards the expenses of the school. In consideration of this act of royal munificence it has since been known by the name of King Edward VI.'s School. In Church Street, immediately adjoining the Guild Hall and School, is a row of almshouses, once the dwelling-places of the poorer brethren of the Guild of the Holy Cross.

Passing further along Church Street another street, called "Old Town," turns off on the left towards the Church. On the left hand side of this road is an ancient house known as "Hall's Croft," which is said to have been for a time the residence of Dr John Hall, the

husband of Susannah Shakespeare. It is a three-gabled house, with a porch and bay-windows. There is a fine Jacobean oak staircase in the interior, and in the garden is an ancient mulberry tree, which is said to have been planted by "good Mistress Hall."

Still further on is the entrance to the churchyard of Trinity Church, approached by a fine avenue of lime trees, which leads to the north porch. The Church, which was originally Collegiate, consists of a nave with aisles, transepts, chancel, north porch, and a central tower, surmounted by a spire, which last was erected in 1764 in place of the decayed timber steeple which then occupied that position. The earliest portions of the church which remain, though much altered, are the walls of the tower, north aisle, and transepts, and these date back to the early part of the thirteenth century. The north porch by which the church is entered has a parvise or upper chamber, and buttresses terminated by crocketed pinnacles. The nave is 103 feet in length and 50 feet in height, and is separated from the aisles by arcades of six bays of the early decorated period. The existing clerestory, erected late in the fifteenth century, replaced an earlier one of the same period as the arcade. The south aisle was erected 1332, by John de Stratford, who founded at its east end a chapel dedicated to St Thomas of Canterbury. The altar slab of this chapel, with its consecration crosses, which had by some means escaped the universal destruction at the time of the

Reformation of all altar-stones and other objects associated with the Mass, was found some years ago, and is now in the chancel. In the south wall are the remains of the triple sedilia belonging to this chapel. The north aisle had also a chapel at its east end, called the chapel of Our Lady the Virgin, but now better known as the Clopton Chapel, on account of the number of tombs of that family which are there to be found. The following will be noted:—

(1) A high tomb without effigy or inscription, but with numerous panels which formerly possessed brazen shields. This was probably intended for Sir Hugh Clopton, Lord Mayor of London in 1492, who is, however, buried in St Margaret's, Lothbury. He had left directions that he should be buried at Stratford if he died there.

(2) Against the north wall, a tomb with recumbent effigies of William Clopton and his wife Anne, who was daughter of Sir George Gryffyth. The husband is in armour, his head resting on his helmet, and the wife is dressed in a low bodiced robe, and wears a close-fitting hood with peaked front on her head. Around this tomb is the inscription, "Here lyeth the bodies of Willa. Clopton, Esquier, and Anne his wyfe, daughter of Sr George Griffeth, Knight, wch, Wm., decessed the xviijth of April, 1592; the said Anne, decessed the xvijth of September, 1596." Figures of their children, several of whom, as shown by the swaddling bands in which they are wrapped,

died in infancy, also decorate the tomb. It has been three times restored, as inscriptions upon it relate. First in 1630, by Joyce, Countess of Totnes, their eldest daughter; secondly, in 1714 by Sir John Clopton, their great-grandson; and lastly, in 1892 by Sir Arthur Hodgson, whose name is so prominently identified with the recent history of Stratford.

(3) Against the east wall, the monument of George Carew, Earl of Totnes, and Baron Clopton and Joyce, his wife, eldest daughter of the couple commemorated by the previously mentioned tomb. The effigies of the Earl and Countess, executed in coloured alabaster lie under an arch supported by Corinthian columns. He is represented in armour, and the fact that he occupied the post of Master of the Ordnance to James I. is indicated by the various warlike objects represented on the tomb. The Countess is dressed in a robe of white fur, with tippet, ruff and coronet on her head. The Carew shield with fifteen quarterings, supported by antelopes and with the motto "Tvtvs svb vmbra leonis," is placed above the monument, upon which are also the shields of Clopton and Gryffyth. The monument bears, besides inscriptions referring to the Earl and Countess, one to Sir Thomas Stafford, his natural son, and afterwards his secretary, who, however, is not buried here.

(4) On the right of the last, a female figure kneeling at a prie-Dieu, commemorates Amy Smith, for forty years waiting-gentlewoman to

the Countess of Totnes. Other memorials of the Clopton family, which need not be more particularly alluded to will be found in this part of the church.

The north transept has in its east wall a segmental arch, beneath which was formerly an altar, the piscina belonging to which still survives. Another arch in this wall probably led into the north choir aisle. In the neighbourhood but distinct from the church was the charnel-house, which was nearly the height of the chancel and was crammed with the bones which were thrown up when new graves were excavated. It is thought that the horrifying sight which it must have presented during his time, was the cause of the lines upon Shakespeare's tombstone. It was taken down in 1800. The south transept has a similar arch for an altar to that in the north.

The chancel was erected by Thomas Balshall, who was warden of the College of Priests, between the years 1465 and 1490, as was commemorated by a window in the north aisle near the Clopton monuments, bearing the inscription, "Thomas Balshall, Doctor of Divinity, re-edifyed this quier, and dyed Anno 1491," a few fragments of which still remain. The chancel is separated from the nave by a late fifteenth-century oak screen. It is lighted on each side by five windows and by a seven light window at the east end. The three most westerly windows on the north side have been erected by American subscriptions and represent the Seven Ages of Mankind. At the east end of the chancel are

on its south side triple sedilia with a piscina whilst on its north side are the tombs of Thomas Balshall, the builder of the choir, an altar tomb, much defaced, and of John Combe, the friend of Shakespeare.

The greatest interest, however, of course attaches to the memorials of the poet and his descendants which are the chief glory of the chancel. The monument of Shakespeare is on the north wall and consists of a bust of the poet under an arch surmounted by his arms and motto. This monument must have been erected prior to 1623, since it is alluded to in the following lines published in the first folio edition of the plays and written by Leonard Digges:

"Shakespeare, at length thy pious fellowes give
The world thy workes: thy workes, by which, out-live
Thy tombe, thy name must when that stone is rent,
And time dissolves thy Stratford Moniment,
Here we alive shall view thee still."

It is believed that Dr Hall and his wife provided this monument and there is no doubt that they superintended its erection. It was constructed by Gerard Johnson, or Janssen, a Dutch stonemason, whose place of business was near the Globe Theatre, and who may, therefore, well have been familiar with the poet's personal appearance. It is thought that he may have been assisted by a death-mask taken by Dr John Hall, and according to some authorities, there is high probability that the Darmstadt mask may be this identical object. If so, it would of course be of the highest value, but unfortunately

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it is exceedingly difficult to prove the authenticity of this mask about which so much controversy has raged. Mr Wall, sometime keeper of the Memorial Library, has recently shown that, as the record of foreigners kept during the reigns of Elizabeth and James I. proves, Gerard Johnson was not in this country during the time that the monument must have been under construction. It is probable, therefore, that the figure may have been made in Amsterdam, of which place Johnson was a native, which might account for the death-mask having found its way to the Continent. However, the question is one which is by no means settled either way.

When erected, the bust was coloured to resemble life, the eyes a light hazel and the beard and hair auburn. The bust was repaired and beautified in 1748 by Mr John Ward out of the proceeds of a performance of Othello. In 1793 Malone succeeded in persuading the then vicar to have the bust painted white, an act of vandalism somewhat avenged by the well-known lines written in the visitors' book in 1810:

> "Stranger to whom this Monument is shewn,
> Invoke the Poet's curse upon Malone
> Whose meddling zeal his barbarous taste betrays
> And smears his tombstone as he marr'd his plays."

This coat of white paint was scraped off in 1861 and the monument recoloured as far as possible in its original tints, nor is there any reason to think that they are otherwise than a faithful representation of those which were laid on by the brush of Gerard Johnson. The figure stands

in the recess with hands resting upon a cushion and beneath it is the following inscription :

"Judicio Pylivm, genio Socratem, arte Maronem,
Terra tegit, Populvs maeret, Olympvs habet.
Stay passenger, why goest thov by so fast?
Read, if thov canst, whom enviovs death hath plast
Within this monvment: Shakspeare, with whome:
Qvicke natvre dide; whose name doth deck ys. tombe
Far more then cost; sith all yt. he hath writt,
Leaves living art, bvt page to serve his witt.
Obiit. Ano.Doi. 1616. Aetatis 53. Die 23 Ap."

Below the monument stretch the tombs of the family, just within the communion rails, a position which they occupied by right of possession of the greater tithes. Proceeding from the monument, they are arranged in the following order :—

(1) A slab with a small brass plate bearing the inscription—

"Heere lyeth interred the body of Anne, wife of William Shakespeare, who depted this life the 6 day of Aug: 1623. being of the age of 67 yeares.

Ubera, tu mater, tu lac vitamq. dedisti,
Vae mihi pro tanto munere Saxa dabo !
Quam mallem, amoueat lapidem, bonus Angel, ore,
Exeat Christi Corpus imago tua
Sed nil vota valent, venias cito Christe, resurget,
Clausa licet tumulo mater, et astra petet."

(2) A slab covering the remains of the poet, and inscribed with the well-known lines, inspired as has been said, in all probability, by the horrible desecration of graves, which filled the charnel-house hard by, and which he had depicted in the grave-digging scene in "Hamlet"—

"Good frend for Iesus sake forbeare
To digg the dvst enclosed heare:
Bleste be ye. man yt. spares thes stones,
And cvrst be he yt. moves my bones."

(3) The tomb of Thomas Nash, husband to Elizabeth, daughter of Susannah Hall and granddaughter of the poet, with the inscription—

"Heere resteth ye. body of Thomas Nashe, Esq. he. mar.
Elizabeth, the davg: and heire of John Halle, gent.
He died Aprill 4. A. 1647. aged 53.

Fata manent omnes, hunc non virtute carentem
Vt neq divitiis, abstulit atra dies;—
Abstulit: at referet lvx vltima; siste viator,
Si peritura paras, per male parta peris."

(4) Dr Hall, the poet's son-in-law—

"Heere lyeth the body of John Hall, Gent: he marr:
& co-heire
Svsanna, ye davghter of Will. Shakespeare, Gent.
hee deceased Nover 25 Ao. 1635, aged 60.

Hallius hic situs est medica celeberimus arte,
Expectans regni gaudia laeta Dei.
Dignus erat meritis qui Nestora vinceret annis,
In terris omnes, sed rapit aequa dies;
Ne tumulo, qui desit adest fidissima conjux,
Et vitae Comitem nunc quoq; mortis habet."

(5) Susannah, the poet's eldest daughter. The verses inscribed on this slab and given below are not in the original lettering. Those originally placed upon the stone were erased most unwarrantably, about the year 1707, in order to make room for the epitaph of one Richard Watts, who was wholly unconnected with the Shakespeare family. Fortunately the original inscription had

been recorded by Dugdale, the Warwickshire antiquary, and, in 1836, Watts' inscription was erased and that of Mrs Hall restored. The inscription is as follows:—

"Heere lyeth ye. body of Svsanna, wife to John Hall, Gent: ye. davghter of William Shakespeare, Gent. Shee deceased ye. 11th of Jvly, Ao. 1649, aged 66.

Witty above her sexe, but that's not all,
Wise to Salvation was good Mistris Hall,
Something of Shakespeare was in that, but this
Wholy of him with whom she's now in blisse.
Then, Passenger, ha'st ne're a teare
To weepe with her that wept with all?
That wept, yet set herselfe to chere
Them up with comforts cordiall.
Her Love shall live, her mercy spread,
When thou hast ne're a tear to shed."

Between this tombstone and the south wall are two other slabs, unconnected with the Shakespeare family, to Francis Watts, ob. 1691, and Anne Watts, ob. 1704.

In the church are also preserved for the inspection of visitors the old parish register, open at the records of the baptism and burial of the poet, an old chained Bible, and the ancient font in which presumably the future poet was baptised. This had been removed from the church, and for some time stood in a garden in the town. It has now been restored to the church, though it is no longer used.

Leaving the church and passing down Southern Lane, which turns out of Old Town on the right hand, the SHAKESPEARE MEMORIAL is reached. This building is situated near the public gardens,

called the Bancroft Gardens, not, as many people suppose, so named in compliment to the well-known actor and actress, the name being a corruption of Bank-Croft, a title which its proximity to the Avon fully explains. In the gardens of the memorial is also placed the statue of Shakespeare, presented by its maker, Lord Ronald Gower. The base of the statue is adorned by four fine figures by the same artist, representing Hamlet, Lady Macbeth, Falstaff, and Prince Hal. The memorial is the partial realisation of a project long entertained. As far back as the Jubilee of the eighteenth century, Garrick made the suggestion that a school of acting should be established at Stratford as a memorial to Shakespeare. Again in this century's Jubilee it was pointed out that such a memorial, or indeed any national memorial, was still wanting. At this time there was a small theatre in Stratford, which stood in the New Place Gardens, obviously a very unsatisfactory position. It had been erected in 1827, and it may here be mentioned that the performances of various kinds at the Jubilee of 1769 took place in a wooden amphitheatre erected on the Bank-Croft. The New Place Theatre was pulled down in 1872, in order to clear the garden, and two years later Mr Charles E. Flower, whose generous gifts will cause his name to be always associated with Stratford, offered a site and a handsome donation to start the project of a National Memorial. A committee was formed, which raised a sufficient sum to build

the present edifice, though further funds are sorely needed to provide an adequate endowment. The building was completed in 1883, though parts of it had been in use for some time before, the theatre having been inaugurated by a performance of "Much Ado about Nothing," in which Lady Martin was Beatrice and Barry Sullivan, Benedick, on the 23rd of April 1879.

On the ground floor is the Library which contains at present over ten thousand volumes relating to the poet and his works, a most valuable collection to the student, and one that in time to come must attract to Stratford all those who are anxious to critically investigate the literature of Shakespearian criticism and exegesis.

A stone staircase leads to the Picture Gallery and also to the dress-circle of the theatre. The Picture Gallery contains some interesting portraits of actors and actresses including Bell's fine picture of Miss Rehan as Katharina in "The Taming of the Shrew," Crowley's Phelps as Hamlet, Sir T. Lawrence's John Kemble, Van Somer's Earl of Southampton. Portraits of David Garrick by Pine, Reynolds, Zoffany, &c.; also subject pictures by Romney, Reynolds, Opie, Martin, Northcote, Smirke, and others. It also possesses a copy of the Davenant bust of the poet and an exceedingly interesting portrait which claims, though the claim is hotly disputed by some excellent authorities, to be the original from which the Droeshout portrait was engraved. As this is a point of great interest to Shakespearians, it may be permissible to dwell for a

short space upon the portraits of the poet. The most authentic likeness which we possess is almost certainly that which is known as the Droeshout portrait from the name of the artist who engraved it for the first folio edition of the plays. Ben Jonson at any rate must have been fairly satisfied with this picture of his dead "beloved" for he was the author of the well-known lines printed with the picture—

> "This Figure, that thou here seest put,
> It was for gentle Shakespeare cut;
> Wherein the Graver had a strife
> With Nature to out-doo the life:
> O, could he but have drawne his wit
> As well in brasse, as he hath hit
> His face, the Print would then surpasse
> All, that was ever writ in brasse.
> But since he cannot, Reader, looke
> Not on his Picture, but his Booke."

The question of importance then is as to what has become of the original from which Droeshout made his engraving. For years there was no trace of this picture, but recently Mrs Flower has presented to the Memorial Picture Gallery a painting which claims to be this identical portrait. It is painted on an elm-panel and dated 1609, has been examined by many antiquaries and artists, some of whom are strong supporters of its authenticity, whilst others consider that under the painting can be seen another and earlier portrait of some person in a dress later than that of Shakespeare's period, which, if true, would of course dispose of the question at once. On the other hand it is pointed out by

Mr Salt Brassington that in some of the early impressions of the Droeshout engraving, a mark is seen on the left of the head in the hatching of the background, which represents the outline of another collar. This mark corresponds with the outline of the collar beneath the surface of the background of the painting when seen in a strong light, which looks as if this must have been the picture from which the engraver worked. Mr Sidney Lee is inclined to accept the authenticity of this portrait and has prefixed a photogravure of it to his life of the poet. However at present the question must be considered to be one of the many associated with Shakespeare, a definite and satisfactory solution of which will perhaps never be reached. The bust in Trinity Church must, for reasons already given, be allowed also to possess a high degree of authenticity. It is worthy of notice that the colour of the eyes in the so-called Droeshout original is bluish-grey whilst in the bust it is light hazel. But the colour in the bust was given by Collins who painted it after it had been twice painted and once white-washed, so that no stress can be laid on this point. The Chandos portrait is in the National Portrait Gallery, where it is catalogued as having been the property of John Taylor, an actor and a contemporary of Shakespeare. The pedigree of this picture is quite clear and unbroken, but it has been objected that it is too highly idealised. Engravings and copies of this picture hang in various galleries. The history of the Stratford

portrait, already mentioned as hanging in one of the upper rooms of the birthplace, is unfortunately anything but clear and its claims to authenticity are of the smallest. The Davenant bust has a curious history which is thus given by Mr and Mrs Ward in their pleasant book on "Shakespeare's Town and Times." "Sir William Davenant, godson of the poet, and one of his favourites, was eight years old when the poet died. He was an educated gentleman, a courtier, soldier, musician, actor and poet—in fact he held the position of Poet Laureate. It is believed, also, that he was a painter of some ability. In 1662, while many of Shakespeare's contemporaries were still alive, Sir William Davenant built the Duke's Theatre, in Lincoln's Inn Fields. Long after his death the building was very greatly changed; all except the front wall was rebuilt, and the place became a warehouse. In the middle of the present century it was occupied by Messrs Spode & Wilkinson, the great pottery and china merchants. A few years ago the whole was pulled down to be replaced by a building for the Royal College of Surgeons, and during the demolition there was found over one of the front entrances, a niche, bricked up in front, and containing a terra-cotta bust of Ben Jonson. Unfortunately, as no such niche was suspected, the bust was broken by the workmen. Mr Clint, who was superintending the operations, suspected there might be a similar recess over the other doorway, had it carefully unbricked, and found therein the bust of Shake-

speare, which has since been called the Davenant." By Mr Clint the bust was given to Sir Richard Owen, his son-in-law, who gave it to the Garrick Club, where it now is; a copy which stood in Sir Richard's garden was given by his son to the Memorial. About the authenticity of this bust there are many disputes, some alleging that it was made for Spode, but it is certainly a curious thing that if this was the case it should have been bricked up in such a singular manner. It may be of the time of Charles II., but cannot be earlier on account of the costume and may be later. The bust in the memorial has the date 1854 scratched upon its back, and the interior is partly filled with the roots of the ivy which covered it as it stood in Sir Richard's garden. In any case the history of this portrait entitles it to the attention of the visitor.

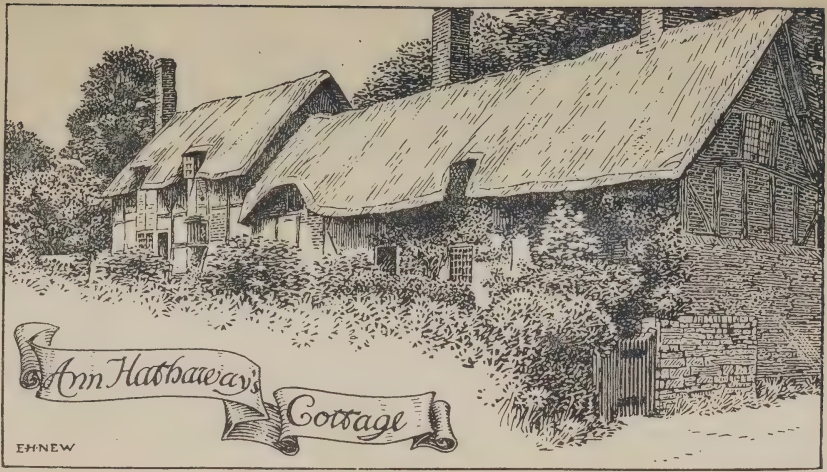
The theatre in the Memorial Buildings is capable of seating about 800 persons, and has a drop scene representing Queen Elizabeth going in state past the Globe Theatre. Every year, during the fortnight in which the poet's birthday falls, there are performances in the theatre, and at other times, but irregularly, it is visited by travelling companies. The tower of the Memorial, 120 feet in height, should be ascended for the sake of the views, and those who do not care for this climb should not neglect to look out of the side tower window on the Picture Gallery level, whence one of the most delightful views of the river and church is to be obtained

After leaving the Memorial, the bridge over the Avon should be visited. As its name signifies, this must from early times have been an important passage over the river Avon, though not connected with either the Fosse way, which passes south of it, or the Rykenield Street to its west which crossed the river at Bidford. In Saxon times in any case it must have been often used, and doubtless derived the first part of its name from some road of that if not of an earlier period. A bridge of timber preceded the present structure of which Dugdale says, "Here is a fair Bridg of Stone over Avon containing xiii arches, with a long Causey at the west end of it, walled on both sides: which Bridg and Causey were so built in Henry VII. time by the before specified Hugh Clopton. Whereas before there was only a timber Bridg and no Causey, so that the passage became very perillous upon the overflowing of that River." The second arch on the eastern side was destroyed by the Parliamentarian army in 1645, and rebuilt in 1652.

Close by this bridge is another of brick which carries a tram-line, now seldom if ever used, to Shipston-on-Stour, a very pretty walk. Before leaving the subject of Stratford, mention must be made of the fountain in Rother Street, a monument of the generosity of Mr Childs the donor, and of the artistic skill of Mr J. A. Cossins, the designer.

The memory of Shakespeare so overshadows Stratford as to make it easy to forget that other names of lesser magnitude are in some measure

associated with it. The Washington Irving room at the Red Horse Hotel is full of reminiscences of that delightful writer, and contains various objects to which he alludes in his Sketch Book. And, to pass to a much lesser luminary, Nicholas Brady, the collaborator with Nahum Tate, in the metrical version of the Psalms, was for three years vicar of Holy Trinity Church.


Ann Hathaway's Cottage
E.H.NEW

CHAPTER III

VILLAGES NEAR STRATFORD ASSOCIATED WITH SHAKESPEARE

SHOTTERY—WILNECOTE—ASTON CANTLOW—SNITTERFIELD — LUDDINGTON — BILLESLEY — CHARLECOTE—CLOPTON—GRAFTON—THE EIGHT VILLAGES

SHOTTERY, about one mile from Stratford-on-Avon, is the traditional home of Anne Hathaway and the scene of Shakespeare's courtship. It is not, however, certain that she lived in the house to which her name is attached, nor has it even been proved to a demonstration, that she was a resident in Shottery at all. What is certain is, that in the time of Shakespeare, a Richard Hathaway, one of three families of that surname resident in the village, did live in this house, and on his death bequeathed certain sums to his children, enumerating by name three daughters, of whom the eldest was named Agnes, a name interchangeable at that period with that of Anne. In the same will, one Thomas Whittington of Stratford, his shepherd, is named as a creditor to his estate. Now in this Whittington's will, at a later date, is a bequest to the poor

of Stratford of a sum of eleven shillings, "that is in the hand of Anne Shaxpere, wyfe unto Mr Wyllyam Shaxpere, and is due debt unto me." Again, the witnesses to Shakespeare's marriage bond appear in connection with Richard Hathaway's will, one as a supervisor, the other as a witness, and the instrument is further marked with a seal inscribed R.H., which is thought to have been that of Anne's father. This cumulative evidence if insufficient to prove to a demonstration, at least establishes the highest degree of probability that the house in question was really occupied by Anne Hathaway, the future wife of William Shakespeare. It is a good deal more than a cottage, being really only a part of what was in Richard Hathaway's day, a considerable farm-house, which in the latter part of the eighteenth century was divided up into tenements. It was purchased in 1892 by the trustees of the birthplace. In one of the upstairs rooms, called, though without any secure foundation, Anne Hathaway's bedroom, is an old carved bedstead of the Elizabethan period. The present caretaker of this house, Mrs Baker, is the last survivor of the family of Hathaway. The old Manor House of Shottery contains a room in the roof where its fine timbers are visible. It is thought that this may have been used for Catholic services when they were proscribed by the law, and it is even suggested that Shakespeare's marriage may have taken place there (see p. 52).

Wilnecote, about three miles from Stratford,

is supposed by many to have been the scene of Christopher Sly's debauch,

> "Am not I Christopher Sly, old Sly's son of Burton-heath, by birth a pedlar, by education a card-maker, by transmutation a bear-herd, and now by present profession a tinker? Ask Marian Hacket, the fat ale-wife of Wincot, if she know me not: if she say I am not fourteen pence on the score for sheer ale, score me up for the lyingest knave in Christendom."

Others have considered it to be a place of that name in the parish of Quinton, four miles from Stratford, where during Shakespeare's time, as proved by the parish registers, there actually was a family of Hacket. Others, again, have identified it with Wilnecote, a village near Tamworth, in Staffordshire. Wilnecote is, at any rate, the village in which is situated what is known as the house of Mary Arden, Shakespeare's mother, though it is very doubtful whether it is the identical domicile or one near it. This is a half-timbered building, two storeys in height, with dormer windows. The only trace of antiquity in its interior are the beams, but the farm-buildings and the ancient dove-cot make a picturesque group.

Aston Cantlow, or more properly East-town, from its situation with regard to Alcester, Cantilupe, from the name of the lords of the manor from 1205 to 1272, is a somewhat inaccessible village between Alcester and Bearley.

It is probable that the marriage of John Shakespeare and Mary Arden took place in the church of this village, which apart from this fact is quite worth a visit from its intrinsic beauty and interest. The family of Cantilupe, just mentioned, possessed a castle here, the remains of the earthworks of which are to be seen at the north side of the church and close beside the river Alne, which when swollen by rain still fills the ancient moat with water. A picturesque half-timbered house in the village, divided into cottages now, was the hall of the Guild of the Blessed Virgin Mary. A chantry chapel (fourteenth century) of this Guild stands on the north side of the chancel of the parish church. Over the north door of the church there is a curious rude carving, representing the Virgin and Child in bed, with St Joseph standing at the foot of the couch. At the west end of the north aisle is a singular newel staircase, which must have been intended to communicate with some upper chamber or parvise, which can never have been completed, for the stairs lead nowhere. The chancel possesses triple sedilia, a piscina and credence table being connected to them by a common moulding terminated by two carved heads. There are two good old open pews in the north aisle, the chantry above-mentioned, terminated by poppy-heads.

SNITTERFIELD, four miles from Stratford, is the village in which Shakespeare's grandfather held property, the exact position of which has not been identified. Here also his uncle Henry

lived in a cottage near the church, which has disappeared. Through his wife John Shakespeare had reversionary rights to property in this parish, which, as we have seen, he was obliged to sell during the time of his troubles. The church, of which the greater part is of the decorated period, the tower, and clerestory being perpendicular, contains some good old carved woodwork, an octagonal fourteenth century font, and a seventeenth century pulpit. There is a slab in the vestry to the memory of Richard Jago, a local poet, author of "Edgehill; or The Rural Prospect Delineated and Moralised—A poem in Four Books, printed for J. Dodsley in Pall Mall, 1767," who was vicar for twenty years, and whose daughters planted the silver birch trees on the lawn of the picturesque vicarage. The churchyard contains a fine double yew tree and some unusually large limes. In the park near at hand is an avenue of fine elm trees, which originally led to the hall, a building demolished in 1820.

Luddington, three miles from Stratford and one from Shottery, is not a place of any intrinsic interest, but deserves mention because it is one of the places where, according to tradition, the marriage of William Shakespeare and Anne Hathaway took place. It is suggested by some that a form of contract, if not actually legal, at least binding *in foro conscientiae*, was entered into between these two at a date considerably prior to their actual marriage in church. It has been thought that this may have consisted in the

ceremony of handfasting or solemn betrothal, which, as it formed a legal bar to any other marriage, was looked upon as a valid ceremony, though it was generally supplemented by the usual office in church. Others, who hold the theory that Shakespeare was an adherent of the proscribed Catholic religion, a very disputable conclusion, founded amongst other evidence, which cannot here be considered, upon the appearance of his father's name in the lists of recusants, and upon Davies' assertion ("idle gossip," says Mr Lee) that the poet "died a Papist," have considered that he was privately married by the then forbidden rites of that church. It has even been suggested that this ceremony may have taken place in the roof-room at Shottery Manor, where it is possible that Catholic worship was carried on privately. But it must be borne in mind that all such ideas are pure surmises and rest upon no known basis of fact. What we do know is that some ceremony of marriage must have been performed about the period of the issue of the marriage bond, for his eldest child was baptised as one born in wedlock. Where this ceremony took place is not known, and the tradition that it was at Luddington rests entirely upon oral statements. If it was in this village, the church in which it took place is no more, a new one having replaced it in 1872. Unfortunately the register of the old church has disappeared in comparatively recent times, but Fullom states that in 1862 he found many people in Stratford who declared that they had

seen the record of Shakespeare's marriage in this register.

Temple Grafton is another spot which claims this distinction. It is about four miles from Stratford, and is one of the places alluded to with the epithet "Hungry," in the rhyme professing to give the list of villages in which Shakespeare had drunken, to which further attention will shortly be paid. The original church was built in the fourteenth century, and pulled down in 1875.

The evidence in favour of this place is based upon the fact that in the Episcopal registers at Worcester there is a record of the issue of a license for a marriage between "Willielmum Shaxpere and Annam Whateley de Temple Grafton," dated 27th of November 1582, that is one day before the signing of the marriage bond by Shakespeare's sureties. It is thought that the name Whateley may easily be a clerical error for that of Hathaway, and that the coincidence of the other name and of the date are too great to allow it to be supposed that the licenses related to any other persons than the poet and his bride. Mr Lee, however, thinks this William "was doubtless another of the William Shakespeares who abounded in the diocese of Worcester."

Billesley is the third place where the marriage is said to have taken place. It is situated nearly mid-way between Stratford and Alcester. As in the case of the other two competing spots, the original church has disappeared, for the present

edifice is apparently of early eighteenth century work, so that if the question of the scene of Shakespeare's wedding is ever cleared up, and the palm is awarded to any one of these three villages, the pilgrim will be unable to visit the actual edifice in which the ceremony took place, and thus some unoffending sexton will have been defrauded of a substantial addition to his income.

The evidence in favour of Billesley rests upon nothing but tradition, but it is at least certain and interesting that here, in 1639, Elizabeth, the daughter of Dr and Mrs Hall, was married to Mr, afterwards Sir John, Barnard, her second husband. The Manor-house, which is only the south wing of the original Elizabethan building, contains a room, panelled with oak said to have been brought from New Place, which is called Shakespeare's room, and is traditionally believed to have been occupied by the poet on his visits to the house.

Charlecote, about four miles from Stratford, is the seat of the Lucy family, and the scene of the probably apocryphal deer-stealing exploits of the poet. That there was some friction between him and the Sir Thomas Lucy of that day seems tolerably certain, but whether it arose from difference of religion, as some have suggested, or from some other cause, it is impossible to say. Amongst other points of difficulty in connection with the deer-stealing story, it seems highly probable that at the time it is supposed to have occurred there were no deer in the park at Charlecote. There were, however, undoubtedly

Charlecote
E.H.NEW

deer in the neighbouring park of Fulbroke, which was also the property of the Lucys, and the poaching affray, if it ever occurred at all, may have taken place there. In any case most commentators are agreed that Shakespeare intended to satirise Sir Thomas Lucy under the guise of Mr Justice Shallow, in the "Merry Wives of Windsor," where "the dozen white luces in their coat" seems certainly to be a reference to the pike in the Lucy coat-of-arms, that fish being known in heraldry as a Lucie. This particular passage, it may be mentioned, is not to be found in the Quarto which appeared in 1602, that is two years after this Sir Thomas' death, but was first printed in the Folio. The village of Charlecote was granted to Walter "of that ilk," by Henry de Montfort, temp. Richard I. His son William, in 1216, assumed the name of Lucy, which has ever since belonged to the family. The present house dates from 1558, when it was erected by Sir Thomas Lucy, but has been much altered at later dates. It was visited in 1572 by Queen Elizabeth, and in the park the Scottish army encamped in 1645, on the 9th of September, on its way northward from Hereford. The Gatehouse is a most beautiful and genuine specimen of Elizabethan architecture, with octagonal turrets and an oriel window over the archway. It, as well as the house, which it much surpasses in interest, is built of brick. The house is of the characteristic E shape of the period, though the porch, which forms the central and shorter projection,

and is said to have been erected to please Her Majesty on her visit, is not central. The Great Hall in the interior is lit by a bay window containing the Lucy arms, and round the wainscotting of the room are seventy-one shields containing the arms of the families with whom the Lucys have become connected by marriage since the time of Edmund Ironsides. The Dining-room has a fine panelled plaster ceiling of the date of the house.

The church, which was built in 1853 on the site of the older building, contains a plain tub font of early Norman, perhaps pre-Conquest date. Separated from the north side of the chancel by a carved oak screen is the Lucy chapel, which contains the following tombs:—(1) Sir Thomas Lucy and his wife Joyce. This was Shakespeare's antagonist, who died in 1602, his wife having predeceased him in 1595. On the front of the tomb are their only son and daughter, Thomas and Anne. (2) The second Sir Thomas, son of the above, who died 1605. He was twice married, and a kneeling figure of his second wife Constance is at the side of the tomb, which is ornamented with effigies of his six sons and eight daughters. (3) Sir Thomas, the third of this group, son of the last, with his wife Alice. He was killed by a fall from his horse, 1640.

Clopton House, situated about one mile and a half from Stratford, was formerly the seat of the Clopton family, whose name is so much associated with Stratford, and to whom the pro-

perty was granted in the thirteenth century. It is now in the possession of Sir Arthur Hodgson, whose interest in all the later developments of Stratford has been keen and continuous. The present house, or rather a part of it, was built in the reign of Henry VII., but it was much altered in 1665 and again in 1830, so that a porch at the back is the only portion now remaining which is recognisably attributable to the earliest period of the house. There is an oak staircase of the Jacobean period, and in a bay window in the dining-room are the shields of several of the Clopton family. The attic story was used as a place of worship by Catholics under the penal laws, and has texts in black letter on the walls. It is said to have been a meeting-place of the conspirators concerned in the Gunpowder Plot, at which time the house had been rented by Ambrose Rookwood, who is said to have entertained here Wright, Winter, Keyes, Catesby, and others. After the discovery of the plot, a bag was seized by the Bailiff of Stratford, containing "copes, vestments, crosses, crucifixes, chalices, and other massing reliques" (it must have been a capacious bag), a full inventory of which, made at the time, is in the collection at the birthplace. At the back of the house is a spring, now arched over, in which Margaret Clopton, whose father, William Clopton, died in 1592, is said to have drowned herself as a result of disappointment in love, an occurrence which may perhaps have suggested the death of Ophelia to her author. There seems some pro-

bability, too, that Clopton House is the prototype of that in the second part of the induction to the "Taming of the Shrew."

THE EIGHT VILLAGES.—A rhyme assigned, but with no foundation, to Shakespeare, describes him as having drunk at

> "Piping Pebworth, Dancing Marston,
> Haunted Hillborough, Hungry Grafton,
> Dodging Exhall, Papist Wixford,
> Beggarly Broom and Drunken Bidford."

Some cursory notice of these villages, associated, however unjustly, with the name of Shakespeare, must not be omitted here.

PEBWORTH is in Gloucestershire, about nine miles from Stratford. It contains nothing of special interest except a mural painting in the church of the date of 1629 to the Martin family.

MARSTON, also in Gloucestershire, about seven miles from Stratford, called "Sicca," on account of the state of its fields in the summer, and "Dancing," from the former fame of its Morris dancers, contains a house known as the "Old King Charles the Second," in which that monarch hid, under the disguise of a serving-man and the name of Will Jackson, after the Battle of Worcester. The story of the cook's anger with the king because he could not wind up the jack and his reply, "I am a poor tenant's son of Colonel Lane, in Staffordshire; we seldom have roast meat, but when we have, we don't make use of a jack," is to be found in the Boscobel Tracts, and the roasting-jack of the tale is still preserved in the house.

Hillborough is a picturesque manor-house three or four miles from Stratford, of the Tudor period, but has lost one of its wings. The origin of the prefix "haunted" is not known.

Grafton has been already dealt with (see p. 53).

Exhall, possibly called "dodging" because of its remote situation, is about six miles from Stratford. It contains a church which has been restored so as to be practically a new edifice in 1863. It contains brasses to John Walsingham (ob. 1566) and his wife.

Wixford is situated on the Ryknield Street, eight or nine miles from Stratford, and two from Alcester, and near the river Arrow. The church has Norman doors north and south, two thirteenth-century lancet windows, an early fourteenth-century east window, and a fifteenth-century chantry chapel, which contains a fine tomb for the founder, Thomas de Cruwe (ob. 1400) and his wife. The words forming the inscription on the brass are separated from one another by representations of the human foot, which was the badge of that family, and this is repeated in other parts of the same monument. The figures on this remarkable brass are under crocketed pedimental canopies, the husband is in armour and the wife in a coif with veil to her shoulders, a close-fitting gown with girdle, and long cloak open in front. Above the figures are four coats-of-arms. There is a good piscina in this chapel, and there are other brasses in the church itself.

Broom is only a collection of cottages about a mile south of Wixford, and probably merited the contemptuous epithet which it received.

Bidford, about eight miles from Stratford, is probably a place of great antiquity, as it is situated at the point where that ancient British trackway, the Ryknield Street crosses the river Avon. It was a demesne of the Crown in the time of Edward the Confessor, and was given by King John to Llewellyn, Prince of North Wales, as a dowry with his daughter Joan. In the reign of Edward I. it was purchased by Robert Burnell, Bishop of Bath and Wells, and Lord Treasurer and Lord Chancellor of England, 1292. He was the builder of Acton Burnell Castle in Shropshire, at which the first Parliament was held. In the reign of Henry VII. it was the property of Lord Lovel, but on his attainder it escheated to the Crown, and was subsequently granted to Gerard Danet by Henry VIII.

The river is here crossed by a most picturesque old bridge, built by the monks of Alcester in 1482, to supersede the ford. This is a favourite spot for boating excursions. A row up the river to Welford (see p. 80), or down to Cleeve Mill, will well reward the visitor; and should the latter be his choice, the boat can be left at the mill, whilst Abbot's Salford (see p. 81), which can be reached by a pleasant field path, is visited.

Close by the churchyard in Bidford will be seen a fine old house of the Elizabethan period,

built of stone, with mullioned windows and excellent brick chimney-stacks. This was the Falcon Inn, from which the sign and chair in the birthplace came, and is the traditional scene of Shakespeare's perhaps quite apocryphal drinking-bouts. About three-quarters of a mile from Bidford, on the Stratford road, there was a crab-tree under which the poet was said to have slept off the effects of his liquor. It is now represented by a younger tree of the same species in another part of the same field. The church has a rather singular tower, and contains a remarkable oak chest and some communion-plate of Spanish repoussé work, given in 1665 by the Dudley family.

CHAPTER IV

FURTHER VILLAGES OF THE DISTRICT

CLIFFORD CHAMBERS — HENLEY-IN-ARDEN — WOOTTON WAWEN—ALCESTER—COUGHTON — EVESHAM — BROADWAY—CHIPPING CAMDEN—WELFORD—ABBOT'S SALFORD.

CLIFFORD CHAMBERS, a little village two or more miles from Stratford, should be visited, if only for the sake of seeing the charming half-timbered vicarage which it possesses. During the year 1564, the year it will be remembered of William Shakespeare's birth, this house is known to have been occupied by a John Shakespeare. This was the year in which the plague visited Stratford and made cruel havoc amongst its inhabitants, and some have thought that the John Shakespeare who resided at Clifford Chambers was none other than the poet's father, and that he had removed his wife and family to this village so that they might be out of harm's way. Indeed, it has even been suggested that the poet may have been born here, and not in Stratford at all. There is, however, no evidence to prove that the John Shakespeare

of Clifford Chambers was other than a namesake of him of Henley Street, Stratford, and in the face of the constant tradition respecting the birthplace of the poet, it would require a great deal more proof than is likely to be forthcoming to establish the claim of any rival spot.

HENLEY-IN-ARDEN is a small market-town, eight miles from Stratford, which is now losing, under the influence of the recently constructed railway and the ubiquitous cycle, the quiet remote appearance which it possessed only a few years ago. As its suffix shows, this was one of the little towns of the great forest of Arden. It possesses a market-cross of the fifteenth century and a church, destitute of any special features of interest. About a quarter of a mile, however, from the town lies Beaudesert, a place well worth a visit. On approaching it will be seen the earthworks known as the Mount, within which was a castle erected by Thurstan de Montfort in the twelfth century and demolished during the Wars of the Roses. This elevation should be ascended for the sake of the view, which includes Edge Hill, the Cotswolds and Malvern with a charming prospect of Henley in the immediate foreground. Indeed it would be difficult to find a more delightful view in Warwickshire attainable at so slight an expense of climbing. The Mount is divided into three portions by two cross ditches. That part which is farthest from the village and has by far the steepest sides was no doubt the site of the keep. Lying at the foot of the earthworks is the little church of Beau-

desert, probably built by de Montfort as the castle church, which, though restored, contains much Norman work. The tower is of the fifteenth century, but the walls of the nave and chancel are Norman with some inserted fourteenth century windows. The east window is Norman with star, zig-zag and indented mouldings, and the chancel arch is a fine, though much restored specimen of the same period. It is recessed and ornamented with zig-zag, wave and tooth mouldings. The groining of the chancel is modern though it follows the lines of the original design. There are two small splayed Norman windows in the north wall of the church, which is five feet thick. There is a holy water stoup on the east side of the south door, of the same period as is the much restored doorway itself. The north doorway has a plain semicircular head.

Wootton-wawen, a pretty village traversed by the river Alne, two miles nearer to Stratford, once, as its name tells us, one of the frontier villages of the southern fringes of the great forest of Arden. A Benedictine priory was founded here in early times as a cell to the Abbey of Conches in Normandy, and at the dissolution of the alien priories in the reign of Edward III., this shared the fate of the others of its kind. Its revenues were first granted by Richard II. to the priory of St Anne, near Coventry, and subsequently by Henry VI. to King's College, Cambridge. Wootton Hall is a building in the Italian style of the seventeenth century. The church

of Wootton, which is most charmingly situated, is of great interest on account of the considerable remains of pre-Conquest architecture which it possesses. These consist of the wall and a blocked semicircular-headed doorway, on the north side, and some rubble-work on the south, together with the two lower stages of the centrally situated tower, which stands on four extremely valuable and characteristic arches of pre-Norman work, though that at the north has been partly built up to form a window. The west arch is masked by the much altered oak screen which lies against the wall to the west of it. On either side of this screen, and forming a part of its construction, are two enclosed pews of carved oak, which may have been originally intended for chantry chapels, three brackets for figures existing at the east end of either. The clerestory, which is of the fifteenth century, is raised on a wall and pier-arches of the fourteenth. At the east end of the chancel is a large decorated window, the external edges of its jambs and architrave exhibiting an unusual form of decoration in the shape of a continuous series of crockets set in a hollow moulding. The Perpendicular window at the west end of the nave has corbel heads internally, representing King Edward III. and Queen Philippa. The pulpit is of carved oak of the fifteenth century. In the chancel there is a recumbent alabaster effigy of the time of Henry V., which probably represents John Harewell, ob. 1428. Another member of the

same family, John Harewell (ob. 1506) and Anna, his wife, are commemorated by an altar tomb surmounted by a slab of dark stone, with inlaid brass effigies of the above-mentioned couple and their five sons and five daughters. The chantry chapel opens out of the chancel and has a highly decorated but unfinished piscina. On the floor is a plain slab to the memory of William Somerville, the author of that once well-known poem "The Chase," who was born 1692. It bears the following inscription, said to be his own composition:—

"H.S.E. Gulielmus Somervile, armig. obiit, 17° Julii, 1742. Si quid in me boni compertum habeas imitare. Si quid mali totis viribus evita. Christo confide. Et scias te quoque fragilem esse et mortalem."

Other objects of interest in the church are a fine old chest, with double fleur-de-lis iron work upon it, and a long desk with eight books chained to it.

Alcester lies on the river Arrow, a few miles above its junction with the Avon, and about eight miles from Stratford. It is situated on the Ryknield street, and has been identified with the Roman station Alauna. Numerous relics of the Roman occupation have been found in its neighbourhood. It was a place of royal residence in Saxon times, and here Ecguin, founder and abbot of Evesham Abbey, preached Christianity to the Saxons. Here also a general synod was held, at which Bertwald, Archbishop of Canterbury, and Wilfred, Archbishop of York, were

present, and at which the endowments of the Abbey of Evesham were confirmed. A Benedictine monastery, afterwards made a cell to Evesham, was founded here in 1140, by Ralph de Boteler. The church was built in the commencement of the thirteenth century, but of the original structure only the tower of the fifteenth century remains, the rest having been rebuilt in 1732, when the church was rededicated to St Nicholas, the original ascription having been to St Andrew. The roof is supported by six Doric columns, and the organ chamber is separated from the church by a carved oak screen of the Tudor period, which came originally from Warwick Castle. Under the tower are a brass chandelier given by the then Bishop of Worcester in 1733, and a white marble statue of Sir Hamilton Seymour (ob. 1880) from the chisel of Count Gleichen. At the west end of the north aisle is the tomb of Sir Foulke Grevill (ob. 1559) and his wife, Elizabeth (ob. 1560), and at the east end of the south aisle is the cenotaph of Francis, second Marquis of Hertford (ob. 1822), with a figure of the Marquis by Chantrey.

Coughton, two miles north of Alcester, was one of the frontier places of the Forest of Arden, and at the present time there is at the corner of the park, enclosed within iron railings, the foot and part of the shaft of a cross at which it is said travellers used to pray before adventuring upon the many perils of the forest. The Manor-house, which is the property of the Throckmorton family, is really only "that stately

castle-like Gatehouse of freestone" mentioned by Dugdale, with superadded wings of the date of 1780. The central part or gatehouse was built by Sir George Throckmorton in the reign of Henry VIII., the entire structure consisting of a quadrangle into which the gateway led. It suffered greatly during the Civil War, and was repaired and considerably altered during the reign of Charles II. by Sir Francis Throckmorton. The chapel, which occupied the east side of the quadrangle, was wrecked by a mob from Alcester in 1688, at the time of the expulsion of James II., the Throckmorton family having always remained adherents of the Catholic religion. The moat was filled up, the gateway converted into a hall, and the wings added by Sir Robert Throckmorton in 1780. The gatehouse is a splendid example of its class, with tall octagonal turrets. Over the door is the inscription, "Nisi Dominus edificaverit domum, in vanum laboraverunt qui edificant eam." Over the inner entrance is "Nisi Dominus custodierit domum frustra vigilat qui custodit eam." The Hall, which is of course the ground floor of the gatehouse, has fan-tracery vaulting. The turret in the north-east corner of the Tower chamber contains, like so many of the old houses of the Midlands, a priest's hiding-place, in which a portable altar-stone with its consecration crosses was found some time ago. It is now in the beautiful Catholic church which has been erected in the grounds of the court. There is some fine tapestry in one of the bedrooms, and many

family pictures on the walls of the rooms. At the back of the court are further portions of the old work.

Evesham situated on the Avon, about twelve miles, as the crow flies, from Stratford, is a place with many historical associations. In the days of Ethelred, King of Mercia, Eoves, a swineherd in the service of Ecguin, Bishop of Worcester, seeking some of his lost charge in the forest of Arden, was favoured by a vision of three maidens who appeared to him in a blaze of light. Returning home he informed his master, the Bishop, of what he had seen, who, having prepared himself by prayer and fasting, set out for the same spot, and was rewarded by the same vision, which he declared to be the Virgin Mary and two attendant angels. In obedience to the Virgin's instructions he founded an Abbey on the spot, resigned his Bishopric and became its first Abbot. Such is the legend which accounts for the first foundation of the Abbey, and for its name of Eoves-ham. The first hundred years of its existence appear to have been quiet and prosperous, until in an incursion of the Danes it was completely destroyed. At what date it was rebuilt is not known, but it was evidently in existence in 941, since in that year the monks were replaced by secular canons. After various struggles, in some of which the celebrated St Dunstan was a participant, the Benedictines finally recovered possession early in the eleventh century. After this date many distinguished men filled the position of Abbot,

Bell Tower
Evesham
E H NEW

amongst whom may be mentioned Reginald, and Thomas de Marlberg, noteworthy for the buildings which they erected, and Richard le Gras, Chancellor of England under Henry III. In 1514 Clement Lichfield was Abbot, and in his time the existing solitary bell-tower, which was also the gateway to the burying-ground, was built. In 1539 he was forced to hand over the Abbey to Cromwell, at which time, says Grose, "we have every reason to conclude that out of Oxford and Cambridge there was not to be found so great an assemblage of religious buildings in the Kingdom." So great and beautiful were they that even the heart of Cromwell was touched, and he wished to preserve them for educational purposes, but Henry VIII. was obdurate and granted the lands to Sir Philip Hoby, who let out the Abbey as a stone quarry. As a result, the stones of the Abbey are to be met with in many of the older houses of Evesham, and of all its magnificent buildings only the bell-tower, the almonry, the gatehouse and the entrance arch of the chapter-house, survive to the present day. Walter of Evesham and John Feckenham may be mentioned as well-known personages who received their education in the Abbey.

The great and decisive battle of Evesham was fought on August the 4th, 1265, about three-quarters of a mile from the town on the higher ground, called Green Hill, between the roads to Worcester and to Birmingham. Prince Edward, on the one side, and Simon de Montfort, who held King Henry III. a prisoner, on

the other, were the opposing leaders, and the issue of the conflict was the complete defeat of the Earl, who, with his son Henry and Hugh le Despenser were slain, and buried before the High Altar of the Abbey. An obelisk marks the site of the battle, and a well, the Battle-well, is said to indicate the spot where the Earl died. Robert of Gloucester gives an account of the battle from which the following lines may be quoted:

"But at the end that side was beneath that feebler was,
And Sir Simon was slain and his folk all to ground.
More murder was never before in so little stound,
For first there was sir Simon de Montfort slain, alas,
And sir Henry his son, that so gentle knight was,
And sir Hugh the Despencer, the noble justice.
And sir Peirs of Montfort, that strong was and wise,
Sir William de Perons and sir Ralph Basset also,
Sir John of Saint John, sir John Dive too,
Sir William Trussell, sir Gilbert of Enfield,
And many a good body was slain there in that field.
And among all others most ruth it was ido.
That sir Simon the old man dismembered was so,
For sir William Mautravers (thanks have he none)
Carved off his feet and hands and his limbs many one.
. . . . . .
And his head they smote off and to Wigmore it sent,
To dame Maud the Mortimer who right foully it shent;
But though that men limbed him, he bled not, men said,
And the hair-cloth was to his body nearest weed.
Such was the murder of Evesham, for battle none it was,
And therewith Jesus Christ well ill pleased was,
As He showed by tokens (both) grisly and good."

It will be clearly seen from some of these lines,

and from other parts of the poem, that the people were inclined to exalt the Earl to the position of a saint, which they were expressly forbidden to do by the Ban of Kenilworth (see p. 129). During the Civil War the town was garrisoned for the King, who spent some days there in 1644.

The town of Evesham is separated from the neighbouring parish of Bengeworth by the river Avon, here crossed by a modern bridge. This is a favourite point for boating trips, and a row down the river will well reward the visitor, especially in the early spring time when the orchards, for which the Vale of Evesham is so celebrated, are in full blossom. At this time of year, on a favourable day, from an eminence a little way off the town, it and the district immediately surrounding it seem to be smothered in snow, so great is the wealth of the blossom.

A Norman gateway, which possesses semi-circular arches on either side, leads from the market place into the present churchyard. It was converted early in the eighteenth century into a dwelling-house by its then possessor and practically destroyed. To its south-west stands the almonry, a stone building, part of which is almost in its original condition. The Bell-tower, at present the chief architectural glory of Evesham, was rescued from the destroyer by its purchase by the inhabitants. It is a fine Perpendicular erection 110 feet in height. "It is divided on the east and west fronts into three compartments, the lowest being almost filled by the great archway, the middle one containing

one large window, and the upper one, two somewhat narrower. Doorway and windows alike are surmounted by ogee canopies; and the whole of these fronts are covered with panelled mullions. At each corner are two strong panelled buttresses, reaching to the parapet, which is embattled and pierced, and is crowned with elaborately ornamented pinnacles." (Bayliss.) Not far from the river is the archway which formerly led into the chapter-house, but is now the entrance to allotment gardens. It is greatly mutilated, but its architrave contains a double row of niches in which are the fragments of twenty figures. It was built by John de Brokehampton (1282-1316). The two churches in the churchyard were both of them founded by the monks as secular chapels, and were supplied from the monastery with chaplains and also with candles and all necessaries of worship. The Church of St Lawrence was consecrated during the abbacy of de Brokehampton in the year 1295, and had been almost entirely rebuilt before its restoration in the early part of this century. All Saints, the second church, must have been in existence in 1223, since the Institutes of Abbot Ranulf contain an account of the allowance of its chaplain for bread and bear. The north aisle and the chancel are referred to this date, the rest of the church exhibiting specimens of almost all later periods. Clement Lichfield, the last Abbot, is buried in this church, in a chantry which he himself erected and which communicates with the south aisle.

THE GREEN, BROADWAY

In the market place there is an exceedingly picturesque Booth Hall, and both the High and Bridge Streets contain many ancient houses well worthy of inspection. Bengeworth, on the opposite side of the Avon, was the seat of a castle belonging in 1150 to William de Beauchamp, who, having plundered the Abbey Church, was excommunicated by the Abbot, his castle razed to the ground and its site turned into a cemetery.

Broadway, six miles south-east of Evesham, is an excellent and most characteristic example of a Cotswold village, full of houses exhibiting the type of architecture met with throughout that district, a type rendered possible, no doubt, by the unlimited supply of an easily worked building-stone which is to be obtained in every part of it. Any person with a little time to spare will find it very far from wasted if spent upon the exploration of the many charming and interesting villages, though remote and difficult of access, scattered amongst these hills. Such exploration is not within the power of all visitors to the Midlands; but those who reach Stratford and have the time should at least not neglect to see Broadway, which can be easily reached by road from that town. Unfortunately, like most of the beautiful old villages in this country, its charms are rapidly being destroyed, and those who knew Broadway thirty or even less years ago will find it now an altered and much deteriorated spot, but it still contains matter of sufficient interest to render it well worthy of a visit.

This village is first heard of in history as a manor of the Benedictine Abbey of St Mary at Pershore. In the charter of King Edgar to the Abbey mention is made of twenty manses in Bradanwege, and the value and extent of the land are again stated in Domesday Book. At the period of the dissolution of the Abbey, its property in Broadway exceeded in extent and in value that in any other place. In 1538 part of the property was leased to R. Sheldon who held the Court, a fragment of which, connected with a house quite recently erected, remains near the old church.

King Charles is said to have stopped several times at the Lygon Arms, a fine old house which will at once attract the attention of the traveller near the lower end of the village. This house also contains an oak-panelled room, traditionally associated with the name of Cromwell. The Sheldons, who were the owners of the Court, were Royalists, and their house, which was a rallying point for the adherents of that party in the district, was destroyed by the Parliamentary forces, a trench in a field on the hill above the house having probably served for the defence of the artillery employed. Fragments of the carved stones of the Court are to be found in the adjacent mill, in Pye Corner, a house near at hand, and in other parts of the village. An extremely interesting building, the Manor-house of the Abbot of Pershore, now the property of Mr Millet, the well-known artist, is situated at the lower end of the village. The

TUDOR HOUSE, BROADWAY

mediæval portion of it dates back to the reign of Edward III., and contains a large hall originally open from floor to roof, and a solar, in which are the remains of a fireplace and two remarkably splayed windows, from which a view of the hall could be obtained. There is also a chapel which had east, north, and south windows; it was like many such places, of very small size, and so a kind of hagioscope was placed in the west wall, opposite the altar, by means of which those in the hall could assist at the Mass, when celebrated in the chapel. This remarkable aperture was circular and formerly contained tracery. The south wing is of later date and has been assigned to the sixteenth century. Higher up the village, near the Willersey road, is another old house with fragments of fourteenth century work, which Mr J. R. Holliday thinks may have been the Bailiff's house, and near this, until a few years ago when it was pulled down to make way for a shop, there was a fine fifteenth century barn with buttresses and cross-looped lights. In the main street and nearly opposite the Bailiff's house is another fine building with bay windows, Tudor House, formerly an inn, the Crown and Angel. At the top of the village is another fine old house carefully restored, the Residence of M. de Navarro, better known under her maiden name of Miss Mary Anderson. The old church of St Eadburgh, now seldom used, is situated about three-quarters of a mile from the main part of the village, and contains a Norman font, some interesting brasses and a good

pulpit. There is here a Passionist Monastery at which the late Cardinal Manning made his retreat before being consecrated Archbishop of Westminster. The visitor should climb the hill to the tower, erected in 1797 by a Lady Coventry; it forms a prominent land-mark, and from its summit a truly magnificent view can be obtained. The Malvern Hills stand well up in the distance and the whole of the fertile Vale of Evesham is spread out below like a map. Below the tower and half way up the hill from the old church will be seen the house called Middle Hill, now the property of Mr Flower of Stratford-on-Avon, but formerly the residence of the late Sir Thomas Phillips, the well-known antiquary. It was from his press here that a number of singularly printed and privately issued books came forth.

Chipping Camden, about five miles north-east of Broadway and between it and Stratford-on-Avon, is a most interesting and picturesque market town, once busy with the trade of wool-stapling, now as quiet and somnolent a spot as can well be imagined. Like other places with a similar prefix it derives the first part of its name from the Anglo-Saxon ceapan, to buy, the term being equivalent to that of market, prefixed to the names of places in other parts of England. The second part of the name is said to be derived from a camp in the neighbourhood, occupied at the time of an important engagement between the Mercians and the West Saxons which took place here. In 689 it was the scene

of a conference between the rulers of the Heptarchy respecting a treaty with the Britons. It is thus a place of great antiquity, but its period of greatest prosperity was during the fourteenth century, when it was one of the great centres of the then surpassingly important trade of wool-stapling, great quantities of that commodity, shorn from the backs of the Cotswold sheep, being annually exported to Flanders.

The Court, of which fragments only remain, was built in the fifteenth century by Sir Baptist Hickes, an ancestor of the Camden family. It was destroyed during the Civil War by its owner, lest it should be occupied by the Parliamentarian troops.

Sir Baptist Hickes, whose monument is in the church and whose name will be read, as its donor, upon the fine brass lectern, was the first Viscount Camden. He founded and endowed an almshouse, situated near the church and court, for six old men and six old women, rebuilt the market-house, and on these and other charitable objects is said to have spent £10,000 during his lifetime. The main street of the town contains many interesting houses, and particularly two of the fifteenth century, nearly opposite to one another near the north end of the town. One of these, which possesses a fine bay window, belonged to the family of Greville. The church, which is Perpendicular in character, has been fully restored; it has a very striking tower built in the sixteenth century and generally regarded as one of the last buildings of the traditional

Gothic. It possesses a south chapel which contains some remarkable tombs to members of the Camden family—(1) an altar tomb, with recumbent effigies of Baptist, first Viscount Camden, already mentioned, and his wife, said to be the work of N. Stone; (2) a remarkable though strikingly ugly pair of erect figures of Noel Viscount Camden (ob. 1642) and his wife; and (3) by far the most beautiful, a bust of Lady Penelope Noel.

The church itself contains several good brasses to the memory of defunct wool-staplers, on which the trading-mark of each will be found as in the case of other similar brasses at Northleach and elsewhere. One of the brasses at Camden describes William Grevel (Greville), to whose memory it was erected and who died in 1401, as the flower of all the wool-merchants of England. He and his wife Marion are represented in the dress of the period under two canopies. In the chancel is the tomb of Sir Thomas Smith (ob. 1593), who is represented with his two wives and fifteen children.

Welford, a village in a different direction from those last dealt with, is situated on the Avon about mid-way between Stratford and Bidford. It is composed mainly of pretty thatched cottages with bright gardens attached to them. The principal object of interest is the Maypole, which is seventy-five feet in height, painted in continuous spiral bands of red, white and blue from top to bottom. A Maypole has been a village possession for many years, though

the present pole is only about a year old, having replaced the previous one which was blown down the year before in a severe gale.

Abbot's Salford, a village on the Avon below Bidford, contains an exceedingly picturesque old house called Salford Hall, or more frequently in the locality, "The Old Nunnery," from the fact that it was occupied by a community of Benedictine nuns from Cambrai, from the year 1807 to 1838, when they removed to Stanbrook, near Worcester. The original house on this site, of which no traces remain, according to the Rev. A. L. Chattaway, who is the author of a monograph on the place, was in existence in the twelfth century, and belonged, like the land around, to the Abbey of Evesham. Many entries concerning this property exist in the records of the Abbey. The second building erected by the monks late in the fifteenth century was of half-timber, like so many others of its period, and substantial portions of this edifice still remain. At the dissolution the Abbey house passed to one Philip Hoby or Hobby, who had been ambassador from Henry VIII. to the Emperor Charles V., and who was also the grantee of Evesham Abbey itself, who sold it to a certain Anthony Littleton. His daughter and heir married John Alderford, who was the builder of the present house, which is of stone with mullioned windows, and was finished in 1602, not 1662, as a date over the main entrance would lead one to suppose. This date is the mistake of a stone-mason in the early part of the

century. The motto, "Moderata Durant," over the same entrance is that of the Alderford family, whose coat-of-arms, with others, is to be seen in the glass of one of the hall windows. In the house there is a Catholic chapel which has been in existence since 1727, and the staircase and many of the rooms are of considerable interest.

Warwick
Castle
E·H·NEW

CHAPTER V

WARWICK

THE CASTLE—ST NICHOLAS' CHURCH—ST JOHN'S HOSPITAL—ST MARY'S CHURCH.

CAMDEN and Dugdale have both suggested that Warwick was a place of importance during the Roman occupation, but the evidence for this theory is so slight that it may be dismissed. As its name tells us, it was a town or village during the Saxon period; indeed it is stated that St Dubritius set up his episcopal chair at a church, which was dedicated to All Saints, within the works which afterwards developed into the Castle, in the year 544. The history of the Castle and of the town, for naturally the two are bound up with one another, may be said to have commenced in 914, when Aethelflaed, the Lady of Mercia, daughter of Aelfred the Great, a most energetic constructor of fortifications in the Midlands, to whom, amongst many other buhrs, those at Tamworth and Stafford are due, commenced the construction of military works at Warwick. If the account of St Dubritius and the earthworks in his day is true, then Aethelflaed's labours would have been

confined to the strengthening of already existing fortifications, and this is quite likely to have been the case. At any rate she was largely responsible for the erection of the great mound which still exists at the northern end of the Castle and which bears her name. On this she is said to have erected a strong fortification called the Dungeon. On this earthen fortress was later erected a keep of which traces still exist; it probably dates from about the time of the Conquest when the works are said to have been considerably enlarged and the fortifications of the town improved by Turchil, lord of the place at that period.

Since then Warwick Castle has borne its part in most of the strifes and contests which have torn this country, and in times of peace has shared in the pageants and displays which mark royal visits and progresses. In the reign of King Stephen, Gundreth, widow of Roger de Newburgh, to which family the title of Earl of Warwick then belonged, expelled the king's soldiers from the Castle and handed it over to Henry Duke of Normandy, afterwards Henry II. During the Wars of the Barons, William de Mauduit, the title having passed to that family through that of de Plessetis, who took the king's side, was surprised in 1264 by Sir John Giffard, governor of the neighbouring castle of Kenilworth, and with his wife taken prisoner. The walls, but not the towers of the Castle were destroyed on this occasion. Two years later Henry III. was here, whilst gathering an army

for the siege of Kenilworth, which was at that time held in the interests of the barons (see p. 129). Guy, "The Black Dog of Arden," Earl of Warwick, of the de Beauchamp family, which now held the title, repaired the fortifications in the reign of Edward I. In the following reign the same Guy, in company with the Earl of Lancaster, having taken Piers Gaveston prisoner in 1312, brought him to Warwick Castle, where, probably in the Great Hall, he was tried and condemned to death, by the abovementioned lords, with the Earls of Gloucester, Hereford, and Arundel. On the next morning he was taken to Blacklow Hill, about one mile from the town, and there beheaded; his head rolling down into a thicket, is said to have been picked up by a "friar preacher," who carried it off in his hood (see p. 124). Two years later, on the death of Guy, the custody of the Castle was entrusted to Hugh le Despenser, who entertained King Edward II. there in 1326. The outer walls, with some of the towers, including that splendid piece of military architecture known as Cæsar's Tower, were built by Thomas de Beauchamp in Edward III.'s reign, but it was his second son and successor, also a Thomas de Beauchamp, who built the tower, called after Guy the mythical warrior of Warwick. In 1417, Richard de Beauchamp entertained Henry V. in the Castle. On the death of this Earl the title came into the possession of Richard Neville, who was by descent Earl of Salisbury, by his marriage with Anne, daughter to Robert

de Beauchamp. This great Earl, better known as "the King-Maker,"

"Proud setter-up and puller-down of kings,"

captured Edward IV. at Wolvey, a place in Warwickshire, to the east of Coventry, and brought him, in 1469, a prisoner to Warwick, whence he was subsequently removed to Middleham in Yorkshire, another of Warwick's castles. Richard III. stayed in the Castle in 1483, and again in the next year. In the reign of Edward VI. the Castle came into the possession of the Dudley family, and Ambrose, the "Good Earl of Dudley," whose tomb is in the Beauchamp Chapel, entertained Queen Elizabeth in 1572, and again in 1575. There is a tradition, which is probably accurate, that Amy Robsart was once, for a time, a guest in the Castle. In 1605, the Castle having been for some time in the possession of the Crown, to which it reverted on the death of Ambrose Dudley without issue, and having fallen into a state of considerable ruin, was granted by King James I. to Sir Fulke Greville. Sir Fulke was created Baron Brooke in 1621; and Francis, the eighth Baron, was advanced to an Earldom in 1746. The title of Earl of Warwick was at this time in the Rich family, which was, however, in no way connected with that of the old possessors of the title, nor at any time the owner of any of its estates. This family becoming extinct in 1759, the Earl Brooke became the Earl of Warwick. Sir Fulke Greville is said to have expended

THE GREAT HALL, WARWICK CASTLE

£30,000 on the repairing and adorning of the Castle, and entertained James I. there on four occasions, viz., in 1617, 1619, 1621 and 1624. On the first of these visits the king partook of a sumptuous banquet in the Hall of Leicester's Hospital, an occurrence which is commemorated by the following inscription placed in that building:

"Memorandum that King James the First was right nobly entertained at a supper in this hall, by the Honourable Sir Fulk Greville, Chancellor of the Exchequer, and one of his Majesty's most honourable Privy Council, upon the fourth day of September, Anno Dom. 1617. God save the King."

During the Civil Wars, Robert Greville, Lord Brooke, Sir Fulke's successor, took the side of the Parliamentary party, and the Castle was besieged by Royalist troops, under the Earl of Northampton. Lord Brooke was not at this time in the Castle, which was defended by Sir Edward Peto, who was governor in his absence. After the siege had been carried on for fourteen days, it was raised by Lord Brooke, as the result of a conflict with the Earl of Northampton's forces at Southam, in the south of Warwickshire. After the battle of Edgehill the Earl of Lindsey died on his way to this castle, "under whose portcullis his corpse entered side by side with that of his youthful and gallant enemy, Charles Essex" (Nugent's "Memorials of Hampden"). In 1695 William III. visited

Warwick, and George IV. whilst Prince Regent, Queen Adelaide, the present Sovereign and the Prince of Wales have all been entertained within the hospitable walls of the Castle. As far as regards the history of the town, as apart from that of the Castle, a few words alone are necessary. The town returned two members to Parliament from the time of Edward III., but it was not incorporated until the reign of Henry VIII. It now returns one member to Parliament in common with Leamington. In 1649 more than half the town was burnt down by a fire, which is said to have been originated by a spark from a burning piece of wood in the hands of a boy, which set fire to a thatched roof. The people removed their possessions for safety to the Church of St Mary, just as the inhabitants of London did theirs to St Paul's at the Great Fire of London, but with a similar want of success, for some of the articles brought there for preservation, being in a smouldering condition, set fire to the building, which with the exception of the chancel, the Beauchamp Chapel, and the chapter-house, was completely destroyed. Some years later the part of the town which had been destroyed was rebuilt, as the result of a national subscription amounting to £110,000, towards which sum Queen Anne subscribed £1000.

The Castle, "that fairest monument of ancient and chivalrous splendour which yet remains uninjured by time," to quote the words of Sir Walter Scott, may first be viewed from the bridge over

the Avon, the river, the great walls and towers of the fortress, the ruined mill, and the piers of the ancient bridge, which formerly carried the traffic to Banbury, at its foot, making up a picture never to be forgotten. The entrance to the Castle is through a gate-house erected in 1800, whence a road cut deep in the rock leads up to the outer court still called the Vineyard. At one time it really merited this name, for there is a record of the payment of the services of several women for five days' work at gathering grapes. On the right hand is to be seen Guy's tower, completed in 1394, and 128 feet in height. On the left is the remarkable work known as Cæsar's tower, built between 1350 and 1370, 147 feet high. It is built on the solid rock, and has a sloping base on its outer front, so arranged that stones or other missiles dropped upon it from the machicolations would spring off it straight into the faces of the attacking forces. It is pierced with loopholes for the use of archers. The lowest part of the tower formed a dungeon, the walls of which are adorned with various drawings of shields, crucifixes, and bows, the work of those incarcerated therein. There are also several inscriptions, two of which relate to one Master John Smyth, "Gvner to His Maiestye Highnes," who was a prisoner from 1642 to 1645. A third rudely scratched inscription runs thus:—

"WILLIAM SIdIaTE ROT This SAME
AND if My PEN HAd Bin BETER foR
HIS Sake I wovld HAVE MENdEd
EVERRI leTTER."

The gateway in the centre, through which admission is gained to the inner court, is a remarkable work of the fourteenth century, which was, of course, provided during its earlier history with a drawbridge over the moat in place of the present stone structure. The defences of the gateway are most skilfully arranged, for the work is, as was the case in other places, really a double gate with a small narrow sloping courtyard between, which is exposed to the fire of missiles from a gallery on the inner face of the outer gateway or barbican. The outer and inner gateways are provided with portcullises and doors, and both are defended by loopholes. The barbican gate is provided with overhead apertures, through which boiling lead or other gentle deterrents could be dropped down on the assailants below. On entering the inner court, which is about two acres in extent, Aethelflaed's mount will be seen straight in front, with the Northern tower to the right and on the mound itself. The Hill tower is on the left, and in close connection with the dwelling part of the Castle. Looking to the right and to the left, the inner faces of Guy's and Cæsar's towers will be seen. On the wall between the former and the mound are two incomplete towers, of which the nearer to the gatehouse is called the Bear tower, and was commenced by Richard III., and the other the Clarence in memory of his brother, the ill-fated Duke,

"false, fleeting, perjured Clarence,"

to whom it owes its origin.

The Great Hall is 62 feet by 35, and has an upper or clerestory set of windows, as well as the lower ones. It is probable that the upper windows originally lit a set of rooms above the hall, and approached by the octagonal turret which adjoins it. This room contains a number of specimens of armour, of which the first to be attended to are those attributed to Guy of Warwick. The following account of them from the pen of the late Mr Bloxam shows that it would have been difficult for them all to have belonged to the same individual. "The body and horse armour shows him to have been no ordinary mortal. We find a bascinet, or head-piece, of the time of Edward III., to have formed his helmet; a Hungarian 'pavois' or shield of the time of Henry VII. is reputed to be, and does duty as, his breast-plate, and a vizored wall-shield of the reign of James I. serves as his back-plate. A two-handed sword of the era of Henry VIII., five feet six inches long, is pointed out as wielded by him, while the shaft of a tilting-lance, the earliest I have met with, served, if you will believe it, as his walking-staff. His lady, the fair Phyllis, has a pair of pointed slippered stirrups of iron, of the reign of Henry VI., ascribed to be her veritable slippers. As to Guy's horse-armour, an immense chanfron, or head-piece, a poitrail worn in front of the horse's breast, and a croupiére to defend the horse's flanks, are of more than usual magnitude, and of the reign of Henry VI., whilst his breakfast-cup or porridge-pot, with its fork, is a huge

iron caldron of considerable antiquity, used for seething the flesh rations of the garrison." In the reign of Henry VIII. it is recorded that one William Hoggeson, a Yeoman of the King's Guard, was Keeper of the Sword, an office for which he received two pence a day. A small suit of armour which belonged to "the noble imp," Robert Lord Denbigh, son of the Earl of Leicester, is here shown. He is said, but probably without any foundation, to have been poisoned by his nurse in the Castle, where he died aged between three and four years. The mace of Richard Nevil, Earl of Warwick, the King-maker, and Cromwell's helmet, are objects of considerable interest. This hall suffered considerably from the fire which did so much damage in 1871; the roof and floor are new, and the walls have been refaced.

The State Apartments, which lead off from the Hall, commence with the *Red Drawing-Room*, so called from the colour of its wainscotting. It contains some fine pieces of furniture, including a magnificent buhl clock, two buhl cabinets containing a collection of old china, and a cabinet of tortoise-shell and ebony inlaid with ivory, which formerly belonged to the Spinola family, and a portrait of Ambrogio, one of its members, by Rubens, hangs on the walls. Other noteworthy pictures are portraits of the Duke of Alva, and of the wife of Snyders by Van Dyck.

The *Cedar Drawing-Room* is panelled and bordered with that wood, finely carved. The

pictures in this room are all from the brush of Van Dyck, and include portraits of the Marchesa di Brignola and her son; James Graham, Marquis of Montrose; Charles the First and Henrietta Maria. In this room is also a remarkable table from the Grimani Palace in Venice, adorned with the arms and honours of that family, with other ornamentations in precious stones, such as agates, lapis lazuli, and the like inlaid on a slab of marble. There are also two beautiful early Italian marriage chests, the painting of which is worthy of careful attention.

The *Green Drawing-Room* possesses an extremely fine plaster ceiling, and contains the following amongst other pictures—the Earl of Strafford, by Van Dyck; a warrior by Moroni, an excellent example; St Ignatius Loyola, founder of the Jesuit Order, vested for Mass in a scarlet chasuble, by Rubens, a picture formerly in the Jesuit College at Antwerp; and Prince Rupert, by Van Dyck.

The *State Bedroom* contains a bedstead which with its appurtenances and the other furniture of the room was given to the second Earl of Warwick by George III. They had formerly been the property of Queen Anne, whose travelling trunk, marked with the letters A. R. and a crown, is also here. One of the walls has suspended upon it a fine piece of tapestry representing the gardens at Versailles, made at Brussels in 1604.

The *Boudoir* contains a portrait of Henry VIII. by Holbein, a work of the first merit;

also a picture of the same king when a boy by Van Dyck. There is a portrait of Anne Boleyn by Holbein, and one of Barbara Villiers by Sir Peter Lely. In this room there is an interesting clock, once the property of Marie Antoinette, on which twelve scenes from the life of Christ are represented in enamel.

The *Armoury Passage* contains a collection of armour and weapons, amongst which a coat of mail of which each link has its own rivet is the most remarkable object, and leads to the

Compass Room, where, amongst other pictures, are Murillo's Laughing Boy and portraits of Maximilian I., Emperor of Germany, and his sister, by Lucas Cranach. From this room a passage leads to the private chapel of the Castle. The private apartments of the Castle, which are not shown to visitors, contain a number of valuable pictures and a collection of manuscripts and other matters relating to Shakespeare's works.

The visitor should not leave the precincts of the Castle without seeing, in the Conservatory, the far-famed "Warwick vase," which was purchased by the second Earl of Warwick, of the last creation, from his uncle, Sir William Hamilton. It was discovered in the bed of a small lake near Tivoli, and is attributed to Lysippus of Sicyon, a Greek artist of the close of the fourth century B.C. It is 5 ft. 6 in. in height, and 5 ft. 8 in. in diameter at its lip; and its capacity is 163 gallons.

The Church of St Nicholas is situated on the opposite side of the road to the Castle Gate-

house. It was rebuilt in 1780, and is of the character which might be expected from its date. It contains a brass of Robert Willardsey, the first vicar of the original church, vested for mass, and bearing the date 1423.

If the road called St Nicholas Church Street, which leaves that edifice on the right hand, be taken, an interesting building, called ST JOHN'S HOSPITAL, will be reached. It lies some little distance back from the road on the right hand side. The garden is separated from the street by iron railings and gate erected in the seventeenth century. The house, which is slightly earlier than the railings, was built on the site of a hospital, the name of which it bears, which was founded in the reign of Henry II. by William de Newburgh, Earl of Warwick, for strangers and travellers, and for the poor and infirm. Its lands and endowments were engulfed with all other such trusts at the dissolution of the monasteries, and the site was granted in 1563 by Queen Elizabeth to Anthony Stoughton, whose grandson of the same name built the present exceedingly picturesque house. Turning back up Smith Street, just before East Gate is reached, on the right hand will be seen the house in which Walter Savage Landor was born in 1775, his father being a medical practitioner in the town.

The EAST GATE, by the side of which the tramway from Leamington runs, is surmounted by the little Chapel of St Peter, an edifice which dates back to the reign of Henry VI.,

but which with the gateway itself was restored almost out of knowledge in 1788.

Keeping on down Jury Street, which is the road straight on from the gate, and turning up Church Street on the right, the CHURCH OF ST MARY is reached. The position which it occupies was once the site of a Saxon church, every vestige of which has, however, disappeared. In the reign of Henry I. Roger, Earl of Warwick, rebuilt the church, and the first Thomas de Beauchamp commenced the rebuilding of the choir in the time of Edward III., a task which was completed by his son and successor, the second Thomas, in 1394. The burning and rebuilding of the greater part of the church has been already narrated, and the visitor can judge how unfortunate has been the taste which designed the nave. It would probably be difficult to find in any church of its importance more ungraceful windows than those by which it is lit. The tower is less terrible, but its details are poor, and the best that can be said of it is, that, on account largely of the eminence which the church occupies, it forms a striking object when viewed from a distance.

The only object in the nave which calls for notice is a bust of Landor in a recess on the east face of one of the pillars near the west door. The transepts contain a number of monuments, amongst which, that of Thomas Oken and Joan his wife, a brass on the east wall of the north transept near the windows, should be noticed. He was a mercer in the town, who having made a

fortune, left sums of money towards a number of local objects which are recorded on a tablet near by. The inscription on this brass is as follows :—

"Of your charyte give thanks for the soules of Thomas Oken and Jone his wyff, on whose soules Jesus hath mercy, Jesus hath mercy, Amen. Remember the charyte for the poor for ever. A° dni : mccccclxxiii."

In the south transept is the entrance to the Beauchamp Chapel, which will be more particularly considered shortly, also a brass to Thomas de Beauchamp, the second Earl of Warwick, the builder of Guy's tower, who died 1401 and Margaret his wife (ob. 1406). This was originally placed upon an altar tomb which was destroyed at the fire. Here also is a monument to Henry Beaufoy, by his daughter, who was wife to Garth, the author of "The Dispensary." The chancel has a groined stone roof in four bays, it possesses sedilia and a piscina, and on the north side a remarkably fine example of an Easter Sepulchre, a receptacle in which the consecrated Host was placed on Holy Thursday, and surrounded by lights was guarded by watchers until Easter Sunday morning. In the centre of the chancel is the fine altar tomb of Thomas de Beauchamp, the first, the founder of the choir, and his wife Katherine, who died in 1369, the same year as her husband. The recumbent effigies of the Earl and Countess, both of them striking figures, rest on the tomb, which possesses also in niches round its sides thirty-six

small figures of members of the de Beauchamp family. Near this tomb is the grave of William Parr, Marquis of Northampton, who died 1571. He was the brother of Henry VIII.'s surviving consort, Katharine Parr. There is no inscription to mark the place of this interment. On the north side of the chancel is the vestry and a corridor which leads into the ancient chapter-house, which has around its sides nine seats under canopies. In connection with this building, it must be remembered that the church was a collegiate foundation, that is to say, the services of the church were carried on by a dean and a body of secular canons. In the centre of the chapter-house is the tomb of Fulke Greville, the first Lord Brooke, who died 1628. Around the edge of the slab is an inscription written by Sir Fulke, which runs:—

"Fvlke Grevill, servant to Qveene Elizabeth, Concellor to King Iames, and frend to Sir Philip Sidney. Trophaeum peccati."

He met with a violent death as will be gathered from Dugdale's account:—"Delaying to reward one Hayward, an antient servant, that had spent the most of his time in attendance upon him, being expostulated with for so doing, received a mortall stab in the back, by the same man then private with him in his bed-chamber at Brook-house in London, 30 Sept., ann. 1628 who, to consummate the tragedy, went into another room, and having lockit the dore, pierced his own bowells with a sword. After which—viz., 27

BEAUCHAMP CHAPEL, WARWICK

Oct., the said Lord Brook's body being wrapt in lead and brought to Warwick, was there solemnly interred in a vault on the north side the Quire of S. Marie's Church, under that beautiful monument, erected by himself."

The Lady Chapel, or as it is more generally called, the BEAUCHAMP CHAPEL, is one of the most beautiful pieces of work of its kind, and, if there were nothing else of interest in the town of Warwick, would well repay a long journey made for its sole inspection. It is fortunate that it has suffered as little as it has at the hands of the despoilers, for the tombs are singularly intact, a fact for which we have no doubt in some measure to thank the adherence of the Lord Brook of the day to the Parliamentary side in the Civil War. Still the loss of the reredos and the images of gold which were on each side of it, and the destruction of so much of the old glass, and how fine that was we can judge from what remains, have considerably marred what must have been, in the days of its full glory, one of the most exquisite pieces of architecture and ornament in the kingdom if not in Europe. Its building was commenced in 1443, and finished in 1464. It was consecrated in 1475, and cost a sum of money estimated to have been equal to £40,000 at our present-day value. It is entered by a series of steps from the south transept, through a porch on which will be seen the bear and ragged staff, the cognisance of the Leicester family.

Above the entrance within is a small gallery

which was intended for an organ-loft, and the panelling on this wall has at its upper part representations of animals and foliage. The north and south walls are also panelled and provided with oak stalls with much carving about them. At the east end are two empty niches which are believed to have originally held two figures of gold, each of which weighed twenty pounds. The eighteenth century reredos and canopy, which disfigure the east end of the chapel, take the place of one, the central figure of which was the Blessed Virgin and the Child. In the east window and in the tops of those on the north and south sides, there is some exceedingly fine old glass, the colour of that representing angels in the upper parts of the side windows being remarkably excellent. The groined roof is of the most elaborate character, and has representations of the Virgin enthroned as Queen of Heaven, and of the armorial bearings of the founder and of the de Newburghs. Before leaving the chapel to view the chantry at its side, the tombs should be carefully examined. The first to attract attention will be that of the founder, which occupies the central position in the chapel, a tomb which takes its place amongst tbe finest examples of monumental work in the country. It is an altar tomb on which rests the effigy of Earl Richard de Beauchamp in gilded brass, covered by a hearse for a pall. The rich pall, which the tomb at one time possessed, was found some considerable time ago to be injuring the figures on account of its being constantly

taken off for the inspection of visitors. It was consequently taken down and removed, and has unfortunately disappeared. The figure of the Earl is represented in armour and wearing the Garter, his head rests upon his tilting-helmet, and his feet rest against a muzzled bear and a griffin. The hands are extended in the position adopted by the priest during a large part of the Mass and are not joined together as is commonly the case on such monuments. The lower part of the tomb is composed of Purbeck marble, divided into canopied compartments of which there are fourteen principal and eighteen minor. The latter contain figures of angels in brass gilt, each of whom carries a scroll on which is inscribed "Sit Deo laus et gloria: defunctis misericordia." The larger figures are as follows commencing at the head of the tomb:—

(1) Cicely, his daughter-in-law, wife of Henry Beauchamp, with a scroll.
(2) Henry Beauchamp, his son, husband to the last, with a book.
(3) Richard Neville, Earl of Salisbury, with a scroll.
(4) Edmund Beaufort, his son-in-law, Duke of Somerset, with a book.
(5) Humphrey Stafford, Duke of Buckingham.
(6) John Talbot, Earl of Shrewsbury, a son-in-law, with a book.
(7) Richard Neville, Earl of Warwick, the King-maker, also a son-in-law, with a book.
(8) George Neville, Lord Latimer, another son-in-law, with a rosary.

(9) Elizabeth, his daughter, wife of the last, with a rosary also.
(10) Ann, his daughter, wife of No. 7, with a rosary in one hand.
(11) Margaret, a daughter, wife of No. 6, with a scroll.
(12) Ann, wife of No. 5, with a rosary.
(13) Eleanor, another daughter, wife of No. 4, with a book.
(14) Alice, another daughter, wife of No. 3, with a rosary.

The inscription round the tomb is as follows:—

"Preieth devoutly for the Sowel whom god assoille of one of the moost worshipful Knightes in his dayes of monhode & conning Richard Beauchamp, late Earl of Warrewik, lord Despenser of Bergevenny & of mony other grete lordships whos body resteth here vnder this tumbe in a fulfeire vout of stone set on the bare rooch the whuch visited with longe siknes in the Castel of Roan therinne decessed ful cristenly the last day of April the yer of oure lord god A mccccxxxix, he being at that tyme Lieutenant gen'al & governer of the Roialme of ffraunce and of the Duchie of Normandie by sufficient Autorite of oure Sou'aigne lord the King Harry the vi., the whuch body with grete deliberacon' & ful worshipful conduit Bi See And by lond was broght to Warrewik the iiii day of

October the yer aboueseide and was leide with ful solemn exequies in a feir chest made of stone in this Chirche afore the west dore of this Chapel according to his last wille and Testament therin to rest til this Chapel by him devised i' his liff were made Al the whuche Chapel founded on the Rooch And alle the membres therof his Executours dede fully make and Apparaille By the Auctorite of his Seide last Wille and Testament And therafter By the same Auctorite Theydide Translate fful worshipfully the seide Body into the vout abouseide, Honnred be god therfore."

According to Gough "about the middle of the seventeenth century the floor of our Lady's chapel fell in, and discovered the body perfect and fresh; till, on the letting in of the air, it fell to decay. The ladies of Warwick made rings of the noble Earl's hair."

To the right of this tomb is another and smaller altar tomb, on which rests the effigy of Ambrose Dudley, the good Earl of Warwick, wearing the Garter, and dressed in armour with a coronet on his head. His head is supported by a rolled-up mat, and his feet rest against a muzzled bear. The inscription upon this tomb is as follows:—

"Heare under this tombe lieth the corps of the L. Ambrose Duddeley, who after the deceases of his elder bretheren without issue

was sonne and heir to John Duke of Northumberlande to whom Q: Elizabeth, in y^e^ first yeare of her reigne, gave the Manor of Kibworth Beauchamp in the county of Leyc: to be helde by y^e^ service of being pantler to y^e^ Kings & Qvenes of this Realme at their Coronations, which office & manor his said father & other his ancestors Erles of Warr: helde. In the second yeare of her reigne, y^e^ said Qvene gave him the office of Mayster of the Ordinavnce. In the fowrth yeare of her sayd reigne, she created him Baron Lisle and Erle of Warwyk. In the same yeare she made him her Livetenant Generall in Normandy, and dvringe the tyme of his service there he was chosen Knight of y^e^ Noble order of y^e^ Garter. In the Twelvth yeare of her reigne, y^e^ said Erle & Edward L: Clinton L: Admirall of England, were made Livetenantes Generall joinctely & severally of her Ma^ties^ army in the north partes. In the Thirteenth yeare of her reigne, the sayd Qvene bestowed on him y^e^ office of Chief Bvtler of England, and in the xvth yeare of her reigne he was sworne of her Prevye Covnsell. Who departing this lief w^th^ovt issue y^e^ xxi. day of Febrvary, 1589 at Bedford Howse, neare the city of London, from whence, as himself desired, his corps was conveyed and interred in this place neare his brother Robert E: of Leyc: & others his noble

ancestors, w^ch^ was accomplished by his last and wellbeloved wife y^e^ Lady Anne, Covntes of Warr: who in further testimony of her faythfvll love towardes him bestowed this Monvme't as a reme'brance of him."

The next tomb which claims attention is that on the left side against the north wall, which commemorates the celebrated Robert Dudley, Earl of Leicester, Queen Elizabeth's "sweet Robin," the husband and possibly the murderer of Amy Robsart, the pretender to the hand of the sovereign, a man who, in the words of Froude, "combined in himself the worst qualities of both sexes. Without courage, without talent, without virtue, he was the handsome, soft, polished, and attentive minion of the Court."

He married Letitia, Countess of Essex, whose effigy lies beside his own on the altar tomb. The Earl wears the mantle of the Garter and the Garter itself. The collar of the order of St Michael of France is round his neck and his feet rest against gauntlets. The Earl died in 1588 and the Countess survived him forty-six years, for she deceased at the age of ninety-four in the year 1634. This tomb, which is a good example of the bad taste of the period, is decorated in colours, the figures especially being painted to resemble life. The inscription upon it is as follows:—

"DEO VIVENTIUM S. SPE CERTA resurgendi in Christo hic situs est illus-

trissimus Robertus Dudleyus, Johannis Ducis Northumbriae, Comitis Warwici, Vicecomitis Insulae &c. filius quintus, Comes Leicestriae, Baro Denbighiae, Ordinis tum S. Georgii cum S. Michaelis eques auratus, Reginae Elizabethae (apud. quam singulari gratia florebat) Hippocomus Regiae Aulae, subinde Seneschallus, ab intimis Conciliis: Forestarum, Parcorum, Chacearum &c. citra Trentam summus Justiciarius, Exercitus Anglici a dicta Regina Eliz. missi in Belgio, ab anno MDlxxxv. ad annum MDlxxxvii, Locum tenens & Capitaneus generalis: Provinciarum confederatarum ibidem Gubernator generalis & Praefectus, Regniq; Angliae Locum tenens contra Philippum ii. Hispanum, numerosa Classe & exercitu Angliam Anno M.Dlxxxviii, invadentem. Animam Deo servatori reddidit Anno Salutis M.Dlxxxviii, die quarto Septembris, Optimo & charissimo marito, moestissima uxor Leticia, Francisci Knolles Ordinis S. Georgii equitis aurati, & Regiae Thesaurarii. filia, amoris & conjugatis fidei ergo Posuit."

The last tomb is against the south wall and near the east end of the chapel. It is also an altar tomb with the figure of a child upon it, the infant son of Robert, Earl of Leicester, who died before attaining his fourth year. A band with the cinquefoil, the Leicester badge, recog-

nisable on it, is round his forehead, and the feet rest against a muzzled bear. The inscription on this tomb is as follows:—

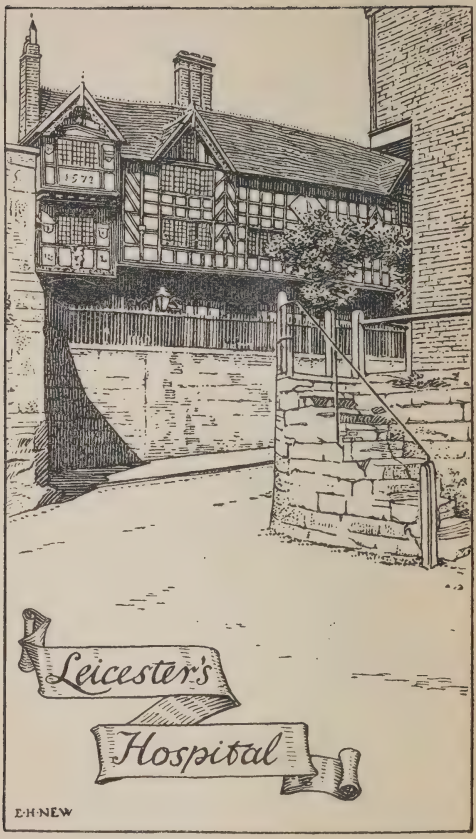
"Heere resteth the body of the noble Impe Robert of Dvdley bar' of Denbigh, sonne of Robert Erle of Leycester, nephew and heire vnto Ambrose Erle of Warwike, bretherne, bothe son'es of the mighty Prince Iohn, late Dvke of Northvmberland, that was covsin and heire to S^r^ John Grey Viscont Lysle, covsin and heire to S^r^ Thomas Talbot Viscont Lysle, nephew and heire vnto the Lady Margaret Covntesse of Shrewsbvry, the eldest davghter and coheire of the noble Erle of Warwike, S^r^ Richard Beavchamp heere enterrid, a childe of greate parentage, but of farre greater hope and towardnes, taken from this transitory vnto the everlasting life, in his tender age, at Wansted, in Essex, on Sondaye, the 19 of Ivly, in the yere of ovr Lorde God, 1584. Beinge the xxvith yere of the happy reigne of the most virtvovs and Godly Princis Qveene Elizabeth: and in this place layed vp emonge his noble avncestors, in the assvred hope of the generall resvrrection."

On the north side of the chapel a short staircase leads to an exceedingly interesting series of chambers. At the top of the stairs and to the right, that is at the east, is a very small chantry chapel, the roof of which is an exceedingly rich

example of fan-tracery. There are two niches for figures, one on either side of the window at the east end. On the south it is separated from the Lady Chapel by a screen of open work, against which is affixed a most unusual piscina with a wooden stem or shaft. This little chapel is so small that it could only have been employed for low masses, and it was probably used for that purpose by those of the priests attached to the chantry who did not celebrate the High Mass at the Altar in the Lady Chapel itself. In this small chapel are a chest and several old helmets. Behind, that is to the west of the stairs, is a chamber fully continuous with the chapel in which are several old seats, traditionally said to be those whereon the priests knelt to make their devotions after saying Mass. Behind this chamber is a doorway leading to a newel staircase by which the roof can be reached. Opening out of the north side of the little chapel above described, is a doorway from which a few much worn steps lead up into a narrow compartment separated from the chancel of the church by a perforated panel-work screen and provided also with an exceedingly small hagioscope which commands the High Altar. This chamber is commonly called the Confessional, but whatever it was, it is pretty clear that it was not that. It may have been a private pew for members of the Warwick family to assist at the High Mass in the Parish Church, or perhaps more probably, it was a watching chamber from which not only the Mass could be

seen, but the Altar watched at all times of the day and night by an unseen guardian.

Leaving the church, the crypt should next be visited, which is reached by a doorway on the north side of the building. It occupies the space under the choir and possesses four pillars, of which three are Norman with cushion-capitals and the fourth a fourteenth-century addition in the decorated style. The ancient ducking-stool for scolds is kept here.


1572
Leicester's
Hospital
E·H·NEW

CHAPTER VI

WARWICK (*continued*)

THE LEYCESTER HOSPITAL—THE SCHOOL—LEAMINGTON—GUY'S CLIFF

LEAVING the church and passing up Old Square the Market-place is reached, where above the Market-house is the Museum containing an interesting collection of fossils and birds with some antiquities. Brook Street leads into High Street, at the end of which is the West Gate and the EARL OF LEICESTER'S HOSPITAL. There appear to have been two Guilds in Warwick, both founded in the reign of Richard II., one of which was called that of the Holy Trinity and the Blessed Virgin, and the other that of St George the Martyr. These two seem to have early amalgamated, and then discharged the usual charitable and religious purposes of such organisations. Amongst other things they provided priests to sing Mass in the two chapels over the gates, they assisted in the payment of the secular canons who ministered in the Parish Church, they distributed alms weekly to eight poor people of the Guild, and assisted in keeping in repair the great bridge

over the Avon now in ruins. When the dissolution of all such institutions took place, the Hall of the United Guilds, which appears to have been built in the reign of Henry VI. was, according to Dugdale, granted by Edward VI. to Sir Nicholas le Strange, from whose hands it passed into those of Robert Dudley. According to another account it was transferred to the Earl by the bailiff and burgesses of the town, to whom it had been handed over by the Guild. In any case, the Earl converted it into a hospital for twelve men and a master, such poor men to be as Dugdale puts it, "impotent persons, not having above 5 *li. per an.* of their own, and such as either had been or should be maimed in the warrs in the said Q's service, her heirs and successors, especially under the conduct of the said Earl or his heirs, or had been servants and tenants to him and his heirs, and born in the Counties of Warw. or Glouc. or having their dwelling there for five years before: and in case there happen to be none such hurt in the Warrs, then other poor of KENILWORTH, WARWICK, STRETFORD, *super* AVON in this County, or of WOOTON under *Edge* or ERLINGHAM in GLOUCESTERSH. to be recommended by the Minister and Churchwardens where they last had their aboad; which poor men are to have Liveries (*viz.* Gowns of blew cloth, with a *Ragged Staff* embroydered on the left sleeve) and not to go into the Town without them." The patronage is at present exercised by Lord de L'isle

and Dudley as the descendant of Sir Henry Sidney of Penhurst, who was the husband of Mary, sister of Ambrose and Robert Dudley, both of whom, as has been shown, died without issue. The Hospital, which is a most excellent example of a half-timbered edifice, stands at some little height above the road at the side of a terrace which leads to the Chapel above the west gate, which is used for the services of the Brethren. The Hospital is entered by a gateway over which is the inscription, "Hospitivm Collegiatvm Roberti Dvdlei Comitis Leycestriae," with the date 1571, armorial bearings and badges. The interior of the quadrangle is a most picturesque scene, the carving and decoration being very effective. The gables are surmounted by figures of bears with staves, and on the opposite side to that of the entrance, where the Master's lodge lies, are large coloured carvings of the same animal and of the porcupine, the former being the badge of the Leicesters, the latter of the Sidneys. Beneath them is the inscription,

"Honour all men; love the brotherhood; fear God; and honour the King."

An outside staircase leads from the yard to an upper corridor running partly round the building. At the head of these stairs was the Guild Chamber now divided up into dwelling-places for some of the brethren. On the right of the entrance into the quadrangle is the kitchen, to which all the brethren have a common right, a cook

being provided for them. It contains a fine old oak cabinet which was brought from Kenilworth Castle, a Saxon chair, a portion of needle-work said to have been executed by Amy Robsart, and a part of Robert Dudley's will with his signature "R. Leycestere." On the opposite side of the quadrangle is the banquetting hall, but in such a condition as to make it difficult to judge what it must have looked like in its pristine glory, or even at the time when Sir Fulk Greville entertained James I. within its walls. The Minstrel Gallery has been completely cut off from the hall, and converted into a drawing-room for the master, and the rest of the hall is largely occupied by a series of closets in which the brethren keep their coal. Moreover, during the process of some previous renovation, the carved work which originally occupied the spandrels of the roof timbers, has, with the exception of two portions which remain to show us what the rest were like, disappeared. The roof timbers, by the way, which are of Spanish chestnut, are remarkably fine.

The garden which lies at the back of the Hospital is equally divided up between the master and brethren. It contains a Norman arch which was found during repairs which were executed in the Chapel, also a large Egyptian vase of stone representing a lotus-flower, which originally occupied the summit of a nilometer. It was removed from Warwick Castle, which was its previous location,

in order to make room for the Warwick vase. It was given by the second Earl of Warwick to the Hospital, and its stand, as an inscription thereon narrates, was given by the then master.

The Priory is a house built about the middle of the sixteenth century by Thomas Hawkins, the son of a fish-seller of Warwick, on the site of a religious house of the order of Canons Regular of the Holy Sepulchre, founded by Henry de Newburgh in the reign of Henry I., being the first house of that order founded in these islands. At a later date the possessions of this order were handed over to the Trinitarians, whose function it was to raise funds for the redemption of captives. At the time of the Dissolution this property was granted to Hawkins, no doubt at the instigation of John Dudley, Duke of Northumberland, whose servant he was. He succeeded in accumulating a great deal of wealth, which was rapidly got rid of in four years after his death by his son Edward, who ended his days in the Fleet prison, as the result of an unsuccessful attempt to cheat the Lord Keeper of the Great Seal by a false conveyance. It was in this house, part of which has been rebuilt, that Katherine Parr's brother died. The Priory is reached by going up Northgate Street past the County Hall.

Warwick School is an exceedingly ancient foundation with records covering a period of at least 825 years. In the reign of Edward the Confessor it was in existence, and connected with the Collegiate Church of "St Mary and All

Saints in the Castle." In 1470 (circa) we learn that the "churche of Seynt Johan the Baptyst, wyche stondythe yet in the market styd . . . . is nowe the comon scholehows for gramarians," and in 1545 the school received a further charter from Henry VIII. From 1545 to 1571, when Leycester took over the buildings, it was passed in the "Guild House," now known as the Leycester Hospital. The school was re-constituted in 1875 and removed to a site outside the town.

Leamington, or to give it the full title, granted to it in 1838, by the Queen, in memory of a visit which she paid in that year, Royal Leamington Spa, is as modern in appearance as Warwick is ancient. It has had, however, a longer existence than would be judged from its appearance, for the name of the river Leam which it is situated upon is Celtic in origin and means the elm-tree stream, this being one of many Celtic river names met with in Warwickshire. From this fact it is probable that there was some sort of Celtic settlement in its neighbourhood, of which, however, no traces exist. In Domesday Book it is mentioned as a manor held of the King, by Roger de Montgomery, Earl of Shrewsbury, the builder of the Castle in the town from which he took his title. At a later period it became the property of the Canons of Kenilworth, whence it received the name which it possessed until 1838, and by which it is often still called, Leamington Priors, a suffix rendered necessary by the fact that there

is another place close at hand called Leamington Hastings. At the Dissolution, it of course fell into the hands of the Crown and was granted in 1563 to Ambrose Dudley, Earl of Warwick. It may be said, however, to have been practically devoid of a history, or at least of one of any importance until 1784. In 1586 Camden had discovered a mineral spring, but it was not until Abbotts in the above-mentioned year lit upon a second spring, that the waters began to acquire notoriety. Since that date several other springs have been discovered, though some of these have been of little importance. The town, which is connected with Warwick by a tram-line, possesses pretty gardens, Assembly Rooms erected in 1821, by Elliston, the well-known actor, and numerous hotels. The Royal Hotel, formerly in Clemens Street, at which Mr Dombey and Mr Bagstock were stopping when they met Mrs Skewton and her daughter in the Holly Walk, and with which one of the episodes in Thackeray's tale of the "Fatal Boots" is connected, is unfortunately no more, having been pulled down to make room for a railway station. The Bedford Hotel occupied the site of the London and Midland Bank, near the Town Hall. It was celebrated as the scene of one of the many remarkable exploits of Jack Mytton, a scion of an ancient Shropshire family, whose doings are depicted in a series of pictures to be seen hanging up in the parlours of old-fashioned hunting inns and in many country houses. This particular escapade was a wager, which he was

successful in winning, that he would ride his mare into the dining room, jump her over the table and the heads of those sitting at it, and then jump her out of the balcony into the street below. The Regent Hotel on the other side has been visited by many royal personages, including her present Majesty, when Princess Victoria. The Pump Rooms and Bath are close to the Victoria Bridge, and opposite to them are the Jephson Gardens, named after a physician whose success in the use of the waters brought many patients to the town. His statue will be seen in the gardens under a classic temple. The churches are all modern and uninteresting, the most striking being the Catholic church of St Peter in Dormer Place, which has a very fine High Altar, Tabernacle and Reredos.

Guy's Cliff is a place easy of access from either Warwick or Leamington, which is connected with an old Warwickshire legend, that of Guy, Earl of Warwick and his wife Phyllis. Certain portions of Guy's so-called armour are shown at Warwick Castle (see p. 91). Guy was not only the destroyer of a savage animal called the Dun Cow, which is supposed to have ravaged the Midlands at that period, but he is also the hero of the celebrated combat with the giant Colbrond. This warrior was the champion of the kings of Denmark and Norway, and the fate of this country was to be decided by the issue of his combat with the representative of King Athelstan. Guy, who had just returned

GUY'S CLIFF

from a pilgrimage to the Holy Land, disguised as a palmer, agreed to take upon himself the responsibility. The contest took place near Winchester, and was terminated by the complete defeat of Colbrond, whose head was cut off by the English champion. The end of Guy's career, which is more particularly associated with our present locality, may be told in the words of Dugdale: "From whence the Earle bent his course towards Warwick, and coming thither not known of any, for three dayes together took Almes at the hands of his own Lady, as one of those xiii poor people unto which she dayly gave relief her self, for the safety of him and her, and the health of both their Souls. And having rendred thanks to her, he repaired to an Heremite that resided amongst the shady woods hard by, desiring by conference with him to receive some spiritual comfort, where he abode with that holy man till his death, and upon his departure out of this World, which hapned within a short time, succeeded him in that Cell, and continued the same course of life for the space of two years after; but then discerning death to approach, he sent to his Lady their Wedding Ring by a trusty servant, wishing her to take care of his burial: adding also, that when she came, she should find him lying dead in the Chapel, before the Altar; and moreover, that within xv dayes after she herself should depart this life. Whereupon she came accordingly, and brought with her the Bishop of the Dioces as also many of the Clergy

& other people, and finding his body there did honourably interre it in that Heremitage, and was herself afterwards buried by him, leaving her paternal inheritance to *Reynburn* her only son. Which departure of our famous *Guy* hapned in the year of our Lord Dccccxxix, and of his own age the seventieth." It has been shown, however, that the story, like the names of the hero and heroine, is Norman-French, and dates back to the thirteenth century. "None of the earlier MSS., and few even of the early-printed books, have any reference to the Dun Cow, the earliest mention of which is in 1570, when Dr Caius describes the relics of the animal which he saw at Guy's Cliff and at Coventry, and of which he gives full details; and it is only in the seventeenth century that the story becomes complete, and this is a 'tragedy' (*sic*) published in 1661, and these references, with the fact that there was a Dun Cow inn at Dunchurch, mentioned in George Fox's Journal in 1655, sum up the evidence for the legend." (Timmins.) As far as regards the so-called ribs of the Dun Cow which Dr Caius saw and apparently credited, which have since been shown at Warwick Castle and at Coventry, these are bones from whales. Guy's Cliff has, apart from this legend, many associations of interest. The hermitage is said to have been set up by St Dubritius, who, as has been already stated, is associated possibly correctly with the early history of Warwick, in the sixth century. In Saxon times, if the inscription in the cave has been correctly deciphered

and construed, it was the resort of a hermit. Richard Beauchamp rebuilt the chapel and residences for the priests, and founded it as a chantry. One of the chantry priests was John Rous, whose fame as an early antiquary is well established. Britton states that he "descended from a family long resident at Brinklow, in this county. His father was Geoffrey Rous, of Warwick. After studying at Oxford, the future antiquary became a chantry priest at Guy's Cliff, on the foundation of Richard Beauchamp, Earl of Warwick. In this most eligible retirement he composed several works, the chief of which related to the antiquities of his native county. He had the opportunity of consulting many manuscripts preserved in monastic establishments; but he copied from these with too implicit and liberal a hand, and appears to have been studious to aggrandize the subject on which he wrote by a multiplication of pompous early legends, rather than to illustrate it by comparison and investigation. He died at Guy's Cliff in 1491, and was buried in St Mary's Church, Warwick. His writings he bequeathed to that collegiate church, having caused to be erected for their reception a library over the south porch. But they were dispersed before the time of Sir William Dugdale; and the only works by Rous, to which that indefatigable antiquary could gain access, were: "A Roll of the Earls of Warwick," wherein, besides a brief history relating to each of them, their pictures and arms are with much curiosity depicted, and a "Chronicle of the

Kings of England," reaching down to his own time.

At the dissolution, the property was granted to Sir Andrew Flammock, and subsequently the chapel was handed over to John Colbourne, the husband of his only daughter. The present house, which was mostly built in 1822, is of no architectural interest, but contains some good pictures.

The Chapel of St Mary Magdalene dates from the reign of Henry VI., but has been considerably restored. It contains a fearfully mutilated figure of Guy, eight feet in height, which has been carved out of the rock. Dugdale, who gives a picture of this figure as it was or is supposed to have been, says that it was erected by the Earl who was the builder of the church. The character of the armour, however, seems to show that it was of a date anterior to that of the chapel, so far as that at present remains to us. The cells of the priests are beneath the chapel. Guy's Cave is an excavation in rock, in which in the early part of this century the well-known antiquary, Daniel Lysons, discovered an inscription which has been recently deciphered. "It is rudely carved in the rock in Saxon runic characters of the tenth century, with a later gloss in Roman characters, probably of the earlier part of the twelfth century, and is in the Mercian dialect to the following effect: 'Yd Crist-tu icniecti this i-wihtth, Guhthi,' which is thus translated: 'Cast out, thou Christ, from thy servant this burden, Guhthi.' Guhthi appears to

THE MILL, GUY'S CLIFF

have been the hermit that lived here." (Ribton-Turner.)

The river here is exceedingly beautiful, and the whole place merits the praises which it received from Dugdale and Leland, in words which are as true now as they were when they were written. "A place this is of so great delight, in respect of the River gliding below the Rock, the dry and wholesome situation, and the fair Grove of lofty Elms overshadowing it, that to one, who desireth a retired life, either for his devotions or study the like is hardly to be found, as *Leland* in his MS. Itinerary made *temp.* H. 8 doth well observe. It is a House (saith he) of pleasure, a place meet for the Muses: There is silence, a pretty wood, *Antra in vivo saxo*, the River rouling over the stones with a pretty noyse, *nemusculum ibidem opacum, fontes liquidae et gemmei; prata florida, antra muscosa rivi levis et per saxa discursus; necnon solitudo et quies Musis amicissima.*"

By the side of the river and on its opposite bank from the house is the Mill familiar to us from the pictures of it which decorate so many railway carriages at the present moment. There was a mill at this spot in Saxon times of which nothing remains. The situation of the mill is most charming, and the whole place is one which should not be missed by visitors to Leamington or Warwick.

Less than a mile off is Blacklow Hill, an eminence of small altitude, covered with trees, in the midst of which is a monument surmounted

by a cross, erected in 1821 by Mr Greathead of Guy's Cliff House, in commemoration of the execution near that spot of Piers Gaveston (see p. 85). The inscription was composed by Dr Parr, and runs thus:

> "In the hollow of this rock was beheaded, on the first day of July, 1312, by barons as lawless as himself, Piers Gaveston, Earl of Cornwall, the minion of a hateful king, in life and death a memorable instance of misrule."

Mr Ribton-Turner has shown that the date on the monument is incorrect. "Gaveston," he says, "was executed on the day of St Gervasius and St Protasius, which falls on the 19th of June. The difference between the old style and the new style in 1312 was eight days only, and therefore the date, according to the new style, would be June 27th, but the inscription erroneously makes the variation amount to twelve days, which is the difference between the old and the new style at the time the monument was erected."

Kenilworth
Castle
E.H.NEW.

CHAPTER VII

KENILWORTH—STONELEIGH

THE CASTLE—CHURCH—PRIORY REMAINS

THERE is no place in the Midlands probably which possesses more of historical interest than Kenilworth Castle, for though the doings and customs of an important mediæval municipality, such as Coventry, its struggles with those who saw in it chiefly a milch cow for their necessities, its hospitalities to royal visitants, its method of solution of the daily problems of life which it was called upon to solve, are of the most intense interest to the student, yet it must be confessed that the pomp and circumstance of the great mediæval castle, its tales of warfare and of chivalry, the stories true and false which become connected with it, bulk much larger in the popular mind. Added to the ordinary interest which any great castle must possess and which Kenilworth has to an extent to which few others attain, it has this added attraction, that it has been chosen as the scene of one of Scott's novels, in which the author though, *more suo*, dealing with history as if it were clay to be shaped for his purpose, has cast a glamour round those

ruined walls which affects the minds of most of those visiting them far more than the real events of which it was the stage. The history of the Castle, which may be considered before that of the town is dealt with, has been clearly and sufficiently stated by Mr Clark, in his masterly work on "Mediæval Military Architecture," from which are drawn most of the facts which are now to be brought before the reader. There is no difficulty in gathering from the name of Kenilworth, that it was at one time the *worth* or habitation of one Kenelm, but whether this was the Mercian monarch of that name or some other person is a question which cannot be settled. In any case he was obviously a man of some importance, because his buhr and its appurtenances were extensive and strong. We learn from Domesday Book that the manor of Kenilworth was a member of the royal manor of Stoneleigh, and that its tenant did suit and service upon the mote known as Motstow Hill, of which more will be said on a later page. At the period mentioned Kenilworth was "in two parts, Opton or Upton, containing three hides, held direct of the king by Albertus Clericus, in pure alms; and Chineworde, held by Ricardus Forestarius. Opton is upper-town or high-town, the rising ground to the north of the present church; Chineworth is Kenilworth proper." Mr Clark also adds that "Chineworth may be an accidental coincidence, or it may be a corruption of Kenilworth." Whoever was the owner of the manor during Saxon times we may

regard it as certain that he fortified this position by the usual earthworks and by erecting an earthen keep or buhr, as was done by so many other Saxon thanes and lords. Where exactly the mound is now, which he erected and which later generations believed to be haunted by fairies, and which of the earthworks date back to this early period it is now difficult, if not impossible, to say, since succeeding owners have so completely altered the appearance of the place as to make them unrecognizable with any certainty. So far all or most of the history of Kenilworth is surmise, but in the reign of Henry I. it emerges into the light of history, passing by grant of that monarch, some time before 1122, into the possession of Geoffrey de Clinton, who was one of his chamberlains and his treasurer, and possibly the same person who was afterwards Chief Justice of England. It was he who built the priory of Kenilworth, and, according to Dugdale, he also erected the Castle, though Mr Clark doubts whether any of the masonry now standing dates from his period.

In the reign of Henry II. the Castle was leased to the Crown by Geoffrey the second, son of the first holder and husband to Agnes, daughter of Roger de Beaumont, Earl of Warwick. The fortress appears to have been strengthened by the king, who also garrisoned and fortified it. Numerous entries appear concerning the prices and quantities of stores in the Pipe Roll, from which we learn that one hundred quarters of corn for bread cost £8, 2s. 2d., or

about 2d. a bushel, one hundred hogs 18. 6d. each, forty salted cows, 2s. each, and one hundred and twenty cheeses £2, or 4d. each. King John took a further lease from Henry, the grandson of the original owner, spent large sums of money upon the place and often visited it. Mr Clark thinks that he may well have built Lunn's Tower and that it is possible that he may even have erected the Keep, though he thinks that on the whole it is more safe to attribute it to the second Geoffrey. Henry II. was frequently at the Castle, and was responsible for the construction of a chapel there, which was to be ceiled with wainscot and painted, and to have seats provided in it for the king and queen. The Castle must at this time have been used as a prison, as it was in the reign of King John, for mention is made of a gaol delivery by the judges. During this reign many additions were made to the strength of the Castle both in the way of earthworks and of buildings, for Mr Clark says, "No doubt the Water Tower and the early part of, and perhaps the additions to Mortimer's Tower were of this period, as well as the dam and the outworks beyond it. Henry seems to have completed the military works pretty much as they are now seen." It was during this reign that one of the most interesting events in the history of the Castle took place, its siege after the battle of Evesham. Simon de Montfort, who was married to Alianor or Eleanor, the sister of the king and widow of William Marshall, had been granted

the Castle in 1253 or 1254 for his life and that of his wife, the King thus placing in the hands of the man who was to be his deadly enemy a fortress which, for strength and importance of position, was perhaps unequalled, an act of generosity which he was soon to regret. After the death of Simon at the battle of Evesham, all those fugitives who could make their way there, fled to Kenilworth, which became a centre of disaffection, garrisoned by some of the greatest nobles and most valiant soldiers in the land.

After careful preparations Henry commenced the siege in the summer of 1266, pitching his headquarters "probably along the high ground between what is called Camp Field and Clinton Green, on the north side of the Castle." The siege was actively carried on and the defence, as will be seen from the quotation from the chronicle of Robert of Gloucester shortly to be given, was equally active. The King's camp was visited by Ottoboni, the Papal legate, afterwards Pope Adrian the Fifth, who had previously been at Kenilworth as a visitor to the Castle, under its temporary governorship by Archbishop Walter de Gray. The two Princes, Edward and Richard, with the legate, endeavoured to induce the besieged to come to terms, and give up the Castle; and with this object a royal council was summoned, which met at Coventry, and drew up the Ban or Dictum de Kenilworth, which was confirmed, and on the Sunday after its confirmation read

out from the pulpit of Warwick church, by the legate, in presence of the King. This ban was an ordinance "declaring the plenary power of the king, annulling the acts of de Montfort, providing that the liberties of the Church and the charters should be maintained; that all persons, with the exception of the de Monforts and a few others, might compound for their offences with a fine; and that all who submitted within forty days should be pardoned. At the same time all persons were forbidden to circulate vain and foolish stories of miracles regarding Simon de Montfort, or to repute him as a saint and a martyr" (*Dict. of Eng. Hist.*). These terms were refused by the besieged, and the King made up his mind that the place must be carried by storm. Robert of Gloucester gives a rough but impressive picture of some of the events which have just been sketched, an account which may now be quoted:—

"The king anon at mid-summer with strength and with gin[1]
To Kenilworth went, the castle to win,
He swore he would not thence till he were within.
So long they sped badly that they might as well bliue[2]
None of their gates those within ever close would.
Open they stood night and day, come in whoso would.
Out they smite well oft, when men too nigh came,
And slew fast on either half and prisoner's name[3]
And then bought them back with ransom. Such life long did last:

With mangonels and engines each upon the other cast.
The legate and the archbishop with them also nome[4]

[1] Engines. [2] Close. [3] Took. [4] They took.

Two other bishops, and to Kenilworth come,
To make accord between the king and the disinherited also
And them of the castle, if it might be ido.[1]
But the disinherited would not do all after the king.[2]
Nor they of the castle any the more, nor stand to their liking[3].

The legate with his red cope amansed[4] tho[5]
Them that in the castle were, and full many mo,[6]
All that helped them or were of their rede[7]
Or to them consented, in will or in deed.
They of the castle held it in great despite.
Copes and other cloathes they let make them of white.
And Master Philip Porpoise, that was a quaint man,
Clerk, and hardy in his deeds, and their chirurgian,[8]
They made a mock legate in this cope of white
Against the others' rede to do the legate a despite,
And he stood as a legate upon the castle wall,
And amansed king and legate and their men all.
Such game lasted long among them in such strife,
But much good was it not to soul nor to life."

Eventually the garrison were forced to yield, chiefly on account of a pestilent sickness which broke out and with which, one must suppose, Master Philip Porpoise was unable to cope. The siege lasted six months, and its termination must have been welcome not only to the King, on account of the anxiety and the expense, which was enormous, but also to the monks of Kenilworth and Stoneleigh, and the people of the neighbourhood generally, who had been harried and robbed by both sides indiscriminately.

[1] Done. [2] Agree to the king's wishes. [3] Decision. More. [4] Excommunicated. [5] Then. [7] Counsel. [8] Surgeon.

Immediately after the siege, the King made over the Castle to his brother Edmund, Earl of Lancaster, from whom it passed to his son Thomas, and on his death and attainder it reverted to the Crown. Thomas' brother and heir, Henry, brought Edward II., as a prisoner, here, until the time when he was taken upon his last journey to Berkeley. After Edward's death, Earl Henry, and after him his son of the same name, held the Castle, and on the decease of the latter, it fell to John of Gaunt, through his marriage with the second Henry's daughter and co-heir Blanch. During his time much was done in adding to the strength and convenience of the Castle, the inner ward having been remodelled, and the fine range of kitchens, hall, and state buildings, whose remains are still visible, having been constructed. The Castle reverted to the Crown on John of Gaunt's son becoming Henry IV., and during the reigns of the Seventh and Eighth Henries it received certain additions, none of which now remain. In 1563 Elizabeth granted it to Robert Dudley, who was in the next year created Earl of Leicester. His alterations were considerable. "He gutted the keep and forebuilding, fitting them up in the Tudor style; built the pile of masonry, now nodding to its fall, and which bears his name, at the south-east corner of the inner ward; he built or restored the Gallery Tower upon the outer end of the dam; probably added an upper storey to the great barn; and built the great gatehouse, a very fine specimen of

its age. Probably also, late in his life, he filled up the ditch of the inner ward. His masonry, though of ashlar, and not ill executed, was not substantial, and upon the removal of the floors and roofs, the walls became unsafe, and much has fallen and is about to fall. No doubt his works were executed with great rapidity, since his famous reception of Elizabeth here took place in 1575." (Clark.)

Some mention of these revels must now be made, since from the prominent place which they occupy in Scott's novel, they are the first thing which most of us think about when the name of the Castle is mentioned. But before entering upon them it may be as well to clear up the question of Amy Robsart and her connection with Kenilworth, since, as will be remembered, Scott makes her visit it during the Queen's stay and have an interview with the Monarch. As a matter of fact, Amy Robsart was the only legitimate child of Sir John Robsart of Siderstern, in Norfolk, and was married publicly to Dudley in 1550, in the presence of Edward VI. and many others. In 1560 she died or was murdered at Cumnor Place, where she was living at the time. It is impossible to enter into the question of her husband's guilty knowledge of her murder, if murder it was, and those wishing to read a succinct account of the facts of the case may be referred to the introduction to the novel, written for the "Border Edition," by Mr Andrew Lang. It is quite clear that though Amy Robsart may have seen Kenilworth, indeed, there is a tradition

that she once rested there on a journey; she can never have visited it as its rightful mistress, since it did not come into her husband's possession until three years after her death. The revels were very fully chronicled by Laneham, one of the attendants on the Queen, a figure, it will be remembered, in Scott's novel, who states that she "was met in the park, about a slight shoot from the Brayz and first gate of the Castle," by a person representing "one of the ten sibills, cumly clad in a pall of white sylk, who pronounced a proper poezie in English rime and meeter." This "her Majestie benignly accepted, and passed foorth unto the next gate of the Brayz, which, for the length, largenes, and use, they call now the Tylt-Yard; whear a porter, tall of person, and wrapt also in sylke, with a club and keiz of quantitee according, had a rough speech full of passions, in meeter aptly made to the purpose." This done, six trumpeters, "clad in long garments of sylk, who stood uppon the wall of the gate, sounded a tune of welcum," while "her Highness, all along this Tylt-Yard, rode unto the inner gate, where a person representing the Lady of the Lake (famous in King Arthurz Book) with two Nymphes waiting uppon her, arrayed all in sylks, attended her highness comming." From the midst of the pool, where there was a floating island, "bright blazing with torches," the Lady of the Lake came to land and saluted the Queen with "a well-penned meeter," narrating the "auncientee of the castl," and the dignity of the Earls of Leicester. Over

THE BANQUETING HALL, KENILWORTH CASTLE

the dry valley leading to the Castle gates there was a bridge erected, some of the posts of which bore bowls and trays containing fruits, fish, game, and other armorial bearings and musical instruments. Over the Castle gate, on a "Table beautifully garnished abovve with her Highnes Arms," was inscribed a Latin poem, descriptive of the various tributes paid to her arrival by the Gods and Goddesses. This was read to her by a poet "in a long ceruleous Garment, with a Bay Garland on his head, and a skrol in his hand. So passing intoo the inner coourt, her Majesty (*that never rides but alone*) thear set doun from her palfrey, was conveied up to chamber, when after did follo a great peal of Gunz and lightning by Fyr work." The festivities, says Britton, from whose pages the above has been condensed, lasted seventeen days, and comprised nearly every pastime which the resources of the age could produce. The hart was hunted in the park; the dance was proclaimed in the gallery; and the tables were loaded from morn to night with sumptuous cheer. As a proof of the hospitable spirit of the Earl, Laneham observes, that "the Clok Bell sang not a Note all the while her Highness waz thear: the Clok also stood still withall; the handz of both the tablz stood firm and fast, allweys pointing at two a Clok," which was the banqueting hour. The park was peopled with mimic gods and goddesses, to surprise the regal visitant with complimentary dialogues and poetical representations. More simple amusements were also studiously introduced; the men of Coventry

performed their Hocktide play, a dramatic performance founded on the Massacre of the Danes in 1012. The rural neighbours were assembled to run at the Quintin; and a marriage was celebrated, with all the country ceremonials, under the observation of the Queen. A famous Italian tumbler displayed feats of agility; Morris-dancers went through their time-honoured performance, and thirteen bears were baited for the amusement of the courtiers. During the Queen's stay five gentlemen were knighted and "nyne persons were cured of the peynful and daungerous deseaz called the King's Evill." Such in brief were the festivities which were said to have cost the Earl £1000 per diem whilst they lasted. The Earl having lost the "noble impe," died without acknowledged legitimate issue, and bequeathed the Castle in the first place to his brother Ambrose, Earl of Warwick, and on his death to Sir Robert Dudley, his son, of whose legitimacy there was more than a question (see p. 153). In the next reign James I. was anxious to secure the Castle for his own, and as a matter of fact Prince Henry was willing to pay £14,500 to Sir Robert for the estate, and even went so far as to forward £3000 to its owner, then a fugitive from the kingdom, though it appears that none of this money ever came to its rightful owner. On the death of the Prince it became the property of his brother Charles, who obtained a private Act of Parliament to purchase it from Sir Robert's wife. Cromwell, after Charles' execution, granted the Castle to some of his

officers who demolished the fabric in order to make money by the sale of the materials. After the restoration the Castle and manor were granted to the Hyde family, from whom it has descended to the Earl of Clarendon its present possessor.

As the visitor approaches the Castle from the railway station, he will see, after crossing the brook by a foot-bridge, two of the towers with an intervening portion of wall. The tower on the left is the water tower, that on the right is Lunn's, and the wall between is that against which the stables are erected. The Castle is entered by a small gateway a short distance beyond the fine gatehouse which was erected by Leicester, and which, as Scott says, "is equal in extent, and superior in architecture, to the baronial castle of many a northern chief." It is the only part of the Castle which is now occupied as a dwelling-place, the entrance passage having been converted into two rooms, and a lateral porch, Italian in character, added on. In one of the rooms of the gatehouse is a fine fire-place which is said to have been brought from the Castle.

After passing through the small garden attached to the caretaker's house, the outer court is entered. On the right will be seen the stately remains of the buildings which made up the inner court, before visiting which it will be well to make as far as possible the circuit of the curtain wall of the outer court with its various towers. Keeping, therefore, along the left, the stables will be seen through the trees of a small shrubbery; and on their left and close to

the gatehouse, Lunn's Tower. It is a cylindrical tower, 40 feet in height, which projects considerably from the curtain. It possesses two upper floors with fire-places, one of these being called by the fanciful name of the King's Chamber. The stabling is built of stone below, and for the most part of timber and brick above. It has at its centre a large porch with diagonal buttresses and a wide entrance under a round-headed arch, as if for a barn. Much of this is in the late perpendicular style, though tradition assigns an earlier date to it. The visitor will keep along the railings until he reaches Mortimer's Tower, which must be carefully examined. It is doubtful to whom the tower owes its name, as some, including Scott, have believed that it was named after the Earl of March, whilst others state that it was derived from the imprisonment there of a Sir John Mortimer by Henry V. This tower is more properly a double gateway opening out upon the tilt-yard, and provided with two portcullisses and two sets of gates. There are the remains of a chamber on each side, that on the left hand, passing out, having a garderobe. The upper floor has been entirely removed. The outer entrance is guarded by two half-round towers with slits for repelling an attack. This tower-gateway leads out upon a high bank, originally a part of the dam of the Great Lake, shortly to be described, which bank was used as a tilting-yard and extended for 80 yards to a second building called the Gallery Tower. This cannot now be reached from the

tilt-yard, because the dam has been intersected by a deep cutting through which the waters of the lake were drained off, but it can be seen through the trees from that end of the dam which is still accessible to the visitor. It owes its name apparently to "the broad and fair gallery, destined for the ladies who were to witness the feats of chivalry presented on the area" with which it was provided. It was through this gate that Queen Elizabeth entered the Castle, a bridge having been erected across the portion of the lake in front of it, and here it was that she received the address of the porter disguised as a giant. Beyond the Gallery Tower, and not visible from the present position, there is a ditch on the other side of which is a great outwork of earth which is called the Brayz, possibly Mr Clark thinks from "Brayda," a suburban field or broad place. This outwork is in the shape of a half moon, covers a space of about eight acres, and has along its front a bank provided with four mounds. Returning from Mortimer's Tower and before crossing the rustic bridge which leads to the outer courtyard, the visitor should turn back to inspect the Water Tower and buildings near it the path to which cannot be mistaken. As he passes to the tower in question, he will see on the left hand the foundations of the chapel built for the Castle by John of Gaunt. The tower "rises as half an octagon, the angles being taken off by two diagonal buttresses, between which, in a projection, is a loop which lights a garderobe." In

the ground floor, which seems to have been a kitchen, there is a fine fire-place. A well-stair with a spire over its head leads to the upper room, and also to the battlements of the tower and curtain, whence there is a good view of Lunn's Tower beyond the long roof of the stabling. The upper room just mentioned had a wooden floor and a fire-place, was lit by two-light trefoil-headed windows, recessed and provided with side-seats of stone, and had a small room appended to the west which was lit by a loop. This upper room with its appendage is sometimes called the Queen's Chamber, but the name is apparently quite a fanciful one. Leaving the Water Tower and passing along the wall, a warder's room will next be encountered. This room, which contains a fireplace and a large stone aumbry, with broken shelf, as well as a garderobe, is largely built in the thickness of the wall, but also projects to a slight extent on its outer face. Returning to Mortimer's Tower it will be well to pause for a moment upon the rustic bridge, and consider the position of the Great Lake on which the floating island and many other diversions were exhibited for the delectation of Queen Elizabeth, but which has now completely disappeared. One end of this lake, which was an artificial sheet of water, was formed by the great dam, already mentioned, on a portion of which the visitor stands when he has passed through the outer gateway of Mortimer's Tower. From thence it extended round the Castle for a distance of about half a mile, its

position being quite clearly traceable by the depression in the ground, from the bridge and from other parts of the Castle. It was about 100 yards in width, and 10 or 12 feet in depth, and was well stocked with fish. A second and smaller lake which lay on the other side of the dam and extended beyond the Water Tower was drained and converted by Dudley into an orchard.

Immediately beyond the bridge, keeping along the outer wall to the left, a postern-gate will be seen, with steps leading down to the lake, and still further, three loops of the Norman period, deeply splayed, which evidently belonged to some early building which has completely disappeared. The visitor now passes between Leicester's buildings and the outer wall. On the right and beyond Leicester's buildings are the Privy Chamber, the Presence Chamber, with a boldly projecting garderobe tower and Whitehall. On the left hand, along this part of the wall as far as the partition separating off the Pleasaunce, will be seen a number of fireplaces which mark the position of the "domi" or places of abode of the men-at-arms, the corbels for sustaining their roof-timbers being also noticeable.

In this wall are also a shoulder-headed window and a late decorated postern which corresponds to the postern leading from the chamber under the Great Hall. A partition wall with large perpendicular archway piercing it, cuts off King Henry VIII.'s Plaisance from the rest of the outer ward. From this point, the outer wall

runs to the Swan Tower, being pierced at one point by a perpendicular archway, called the King's Gate; and possibly, Mr Clark thinks, intended to permit of the launching of a boat. The Swan Tower, which will be well seen at a later point from the summit of the Strong Tower, is at the north-western angle of the Castle wall, and is said to have been remodelled by Dudley. From thence the wall ran to Leicester's Gateway, and was provided in this distance with two towers, but they and the wall itself have been destroyed. The visitor will now turn to the inspection of the central buildings, and from the point which he has reached can enter them by the postern under the great hall, the postern, by the way, through which Wayland Smith was ejected by Michael Lambourne with such fatal effect to the unhappy Amy in the story. The path to this postern cuts through the great bank on which the hall is situated, which was the inner boundary of the moat of the older Castle, for the hollow space within the present curtain wall, was the ancient moat. This great mound may be that which formed the buhr of the original Saxon owner, but this is doubtful, as there is some reason to suppose that it may be the point occupied by the keep which has the rightful claim to this distinction. The "postern" is a square-headed doorway, with a bold portcullis groove; and immediately above it is a small square window traversed by the grate; and in the sill of the hall window above is a round hole for the chain, by which the grate was lifted.

This portcullis is rather a tribute to the military character of the building, than for the affording any special security, for the large windows of the hall above "would have admitted an army." Passing through the hall for the present and entering the inner court of the Castle, it will be well to commence the inspection of its buildings by visiting the keep, or, as it is sometimes called, "Cæsar's Tower." This is entered by a circular headed doorway which leads into the Annexe, a building of the Norman period, but frequently altered at later times, which is erected against the west wall of the keep. At the opposite side to the entrance from the inner court is a doorway which led down to a terrace above the pleasure gardens of the Castle, those gardens in which was the grotto wherein Elizabeth met Amy Robsart and where Leicester and Tresillian engaged for the first time in combat. Immediately opposite to this garden, on the opposite side of it, that is to say, from the doorway where we are now standing, is the spot called Clinton Green, which is the probable site of the head-quarters of King Henry III., during the siege of the Castle. Leaving the Annexe the keep is next entered, which is "a fine example of a first class late Norman keep of the rectangular type." It is provided with four towers, of which the north-east (*i.e.* that on the left of the spectator and on the opposite side to that of the point of entry above described) contains the remains of a spiral staircase by which the upper rooms and the battlements were

reached. The south-east tower was the one which carried the two clock-faces, whose hands stood always at two o'clock during the progress of the revels, the places for the dials of which can be distinctly seen from the exterior; close by this tower, and in the west wall, is the well, which is 4 feet in diameter, and now quite choked up. Near to it is one of the original windows, which gives us an idea of the kind of illumination which such a room must have had at the period. It is very deeply splayed, both externally and internally; and could, therefore, have been of comparatively little use for the firing of arrows, so that its primary object really was to light and ventilate the room. In the south wall are three great windows, which replace loops of the same character as that just described. These loops were "replaced by large heavily-mullioned windows of the Tudor period, which windows have again been removed." The opposite wall has been completely removed. Close beside the doorway through which entrance was gained to the interior of the keep, is a much smaller doorway, leading into a garderobe tower. The basement of this must have been simply a huge cess-pit, receiving the contents of the garderobes on the other floors and on the battlements, and leads one to wonder, as one so often does in ancient castles, how our lusty ancestors managed to live under insanitary conditions which would rapidly dispose of their more sensitive descendants. Leaving the Annexe and turning to the right, the site of the kitchens

is reached, this being the first of those structures called Lancaster's buildings. Almost the entire of this has disappeared, but two fire-places remain, connected with one of which are two fine ovens. The other fire-place, which is set against the curtain wall, has its back lined with tiles, arranged herring-bone-wise, whilst in the larger and several other fire-places in the Castle, the tiles, or thin bricks, are set parallel. Beyond the kitchen is the site of the Buttery, and beyond this we come to the Strong Tower, called by Scott Mervyn's Tower, from a probably baseless story that one Arthur ap Mervyn, a Welsh chief, was murdered in it by Lord Mortimer of Wigmore, one of the Marchers of Wales. The basement of this tower, like the other rooms in it, has a vaulted roof. In the room above this, on the splay of the window, will be seen several ancient coats-of-arms cut in the stone, possibly by prisoners, anxious to wile away their time. The uppermost room is that which Scott assigns as the habitation of Tresillian, in which Amy took refuge. A gallery by this room leads to a staircase, which ascends to the roof, whence there is an excellent view of the Swan Tower, the Plaisance, and other parts of the Castle, and descends to a garde-robe on the one hand, and to the corner of the Great Hall on the other. The Great Hall is, "for dimensions, proportion, material, and workmanship, probably the finest hall in the kingdom." It is wholly of early Perpendicular architecture, 90 feet long by 45 feet wide, and "stood upon a basement of the

same size, of which the roof was vaulted in eighteen square bays, springing from ten piers, arranged with the walls in three equal aisles." The north end was partitioned off by a stone screen from the rest of the cellar, a passage being thus formed from the door leading to the inner court to the postern-gate, which has been already described. The upper part of the building, or hall proper, was lit by large windows, deeply recessed, and provided with stone seats on either side. Of these windows, each of which possessed two lights, there are four on the west side and three on the east. In each of these walls there is also a huge fire-place. The north wall is gone, and so is that of the south, which stood behind the daïs, but one window of the music gallery remains. The roof was an open timber one, and the recesses for the five hammer-beams on each side, which supported it, are still to be seen. At the south end of the hall, that is at the opposite end to the Strong Tower, there is at either side a projection. That on the left, called the Oriel, is "a large half-octagon, opening by an arch of 15 feet from the daïs, panelled and groined, and containing three large windows of two lights, with transoms and foliated heads, and a small fire-place." On the opposite side is a square projection, with two octagonal turrets, matching the Strong Tower at the other end of the hall, and called Saintlowe's Tower. It is in this tower that Scott places the lodging of Lord Hunsdon, in which Amy was visited by Leicester and Varney. As a

matter of fact, it served partly as a recess for the reception of a buffet or sideboard, and partly as a passage leading to the withdrawing rooms at the back of the daïs. This splendid hall must have presented a truly magnificent sight before it was dismantled, and at no period probably did it shine with such splendour as at the time of Elizabeth's visit. Scott, who closely follows Laneham's account of the revels, says that it was "gorgeously hung for her reception with the richest silken tapestry, misty with perfumes, and sounding to strains of soft and delicious music. From the highly carved oaken roof hung a superb chandelier of gilt bronze, formed like a spread eagle, whose outstretched wings supported three male and three female figures, grasping a pair of branches in each hand. The hall was thus illuminated by twenty-four torches of wax. At the upper end of the splendid apartment was a state canopy, overshadowing a royal throne, and beside it was a door, which opened to a long suite of apartments, decorated with the utmost magnificence for the Queen and her ladies, whenever it should be her pleasure to be private." After leaving the hall, the visitor should observe the porch and fine doorway which led into it from the courtyard by means of a flight of steps which have now disappeared. By the side of the porch leading into the hall is a recess for an attendant, and the porch itself is richly panelled, vaulted and groined, whilst the hollows of the mouldings of the doorway are ornamented with finely carved foliage.

Next beyond the hall is the site of a now completely lost building, called Whitehall, and beyond this is a fine oriel window, which belonged to a chamber called the presence-chamber. This room possesses the remarkable appendage of a pair of large garde-robes which occupy a turret, the Garde-robe Tower, which projects from the curtain wall immediately behind it, and which has already been noticed from the exterior. Beyond this again is the Privy Chamber, from which the fire-place in the Gatehouse is said to have been taken. Thus we reach the most ruinous, though the latest of the buildings, those which were built by Robert Dudley, and which bear the name of Leicester's buildings. The strong timbers which shore up this part of the Castle speak eloquently of the haste or inefficiency with which this part was erected, and form a strange contrast to the solid immovable fabric of the Norman keep. Beyond the fact that they were occupied by Queen Elizabeth these buildings are of little interest. Beyond these, Henry VIII.'s lodgings and Dudley's lobby, buildings which have completely disappeared, filled in much of the space between them and the south-west tower of the keep, upon or in the position of the Norman curtain-wall which completed the Castle at that point.

The church of Kenilworth has inserted at its west end a fine Norman doorway, which originally belonged to the Priory close at hand. The arch, which is carried by shafted jambs with carved capitals, is of three orders, the first

enriched by a sort of fluting, the next by large beak-heads, and the outer by a rectangular zig-zag. The whole is enclosed by a square formed by a wide, cable-moulded, and richly diapered band. The abacus mouldings of the shafts run across the whole composition. The door and coarsely-designed ironwork are modern. In the wall of the west porch, by which the church is entered, there are a number of old tiles which have been found amongst the ruins of the Priory and in the lower part of the tower is a pig of lead, shaped something like a boat and bearing the mark of one of the Commissioners of Henry VIII. No doubt this pig was cast from the leaden roof of the Priory, for in many cases there are accounts of the melting down of the coverings of the roofs of religious buildings after the Dissolution, in order that the lead might be sold. The church possesses a hagioscope on the south side of the chancel and a piscina. In the window of the south transept there are a number of coats-of-arms in modern glass of persons connected with the Castle. This window was set up by Samuel Butler, afterwards Bishop of Lichfield, to whose family there are several monuments in the same transept. The tower and spire are of rather uncommon character, the belfry being octagonal, and the spire springing from it with a slight but graceful curve. At each angle is the remains of a kneeling angel. The church suffered a drastic restoration, and much is modern or adulterated.

The Priory was a house of Augustinians,

Black Canons, or to give them their full name, Canons Regular of St Augustine, for whom it was founded by Geoffrey de Clinton, who expressly reserved from his grant of land, that part upon which he intended to place his castle and park. It was richly endowed by him, by his son, and by succeeding benefactors, whose gifts are enumerated by Dugdale, and at the time of the Dissolution its revenues were reckoned as being worth £533, 15s. 4d. per annum. In the churchyard are to be seen some remains of its buildings, the most prominent of which is the Gatehouse which is in the far corner from the church. It possesses a porter's lodge in which at present are piled up a number of fine carved stones from the Priory church, and some of the tiles which have been found in digging. This gatehouse led into a courtyard on the opposite side of which was the Granary, an interesting building which still exists and is used as a barn. Other portions of the foundations of the church and conventual buildings will be seen scattered about the churchyard. In one of these portions are a number of coffin-lids, one with a floriated cross and in another the remains of a large effigy.

Stoneleigh is situated about three and a half miles from Kenilworth and contains several things worth seeing. The remains of the Abbey are situated in the centre of the beautiful Home Park, and the Deer Park lies just beyond it. The abbey which belonged to the Cistercian Order was removed to this place in 1154, from

Radmore, on Cannock Chase, which the community left because they were troubled by the foresters. Henry II. who founded it, endowed the abbey with privileges "very many and very great, to wit, free warren, infangthef, outfangthef, wayfs, strays, goods of felons and fugitives, tumbrel, pillory, sok, sak, tole, team, amercements, murders, assize of bread and beer: with a market and fair in the town of Stoneleigh." There were, at this time, according to Dugdale, in the manor of Stoneleigh, "sixty-eight villains and two priests; as also four bondmen or servants, whereof each held one messuage, and one quatrone of land, by the services of making the gallows and hanging of thieves: every one of which bondmen was to wear a red clout betwixt his shoulders, upon his upper garment." The building erected at this date was burnt in 1245, so that what remains belongs to an edifice of a later date. On the dissolution of the abbeys, its income was returned as £151, 3s. 1d. At this time it passed to the Duke of Suffolk, and from him to Sir Thomas Leigh, a London alderman. It is now the property of Lord Leigh, Lord Lieutenant of Warwickshire. Of the Abbey the gatehouse erected by Robert de Hockele, who died in 1349, still exists, with the escutcheon in honour of Henry II., the founder of the Abbey, which he placed on it. On the east side of this building is what appears to have been the Guest-House and Almonry of the Abbey. The external part of this is little changed, but the internal has had windows

inserted in the seventeenth century and has been otherwise altered. Of the Abbey itself, some portions, much altered, still remain. The south aisle of the church has been transferred into a corridor leading to the modern house, built in the Italian style in the year 1720. The remains of the chapter-house and of the abbot's lodgings are converted into domestic offices. The outline of the cloister court exists and three or four late Norman arches, and there remains a very fine groined undercroft now used as a cellar and brew-house. All the remains are not of a later date than the fire in 1245. The modern house contains many fine pictures.

Between the Park Lodge and the village of Stoneleigh is a bridge over the Avon, called Stare Bridge, which was built by the Cistercians of Stoneleigh in the fourteenth century. It is a narrow and picturesque structure with recesses for foot-passengers to stand out of the way of horses. The Church, which is about half a mile off in the village, is an interesting building with much fine Norman work about it. This is to be found in the lower part of the tower, in the north doorway, now blocked up, which has a good tympanum with fishes and dragons and particularly in the chancel arch, which is a splendid specimen of the period. It has round, zig-zag, double cone and billet mouldings, with a dragon on the north side and a serpent on the south. The interior of the chancel has a restored transition arcade with zig-zag mouldings and contains a monument to Alice, Duchess Dudley,

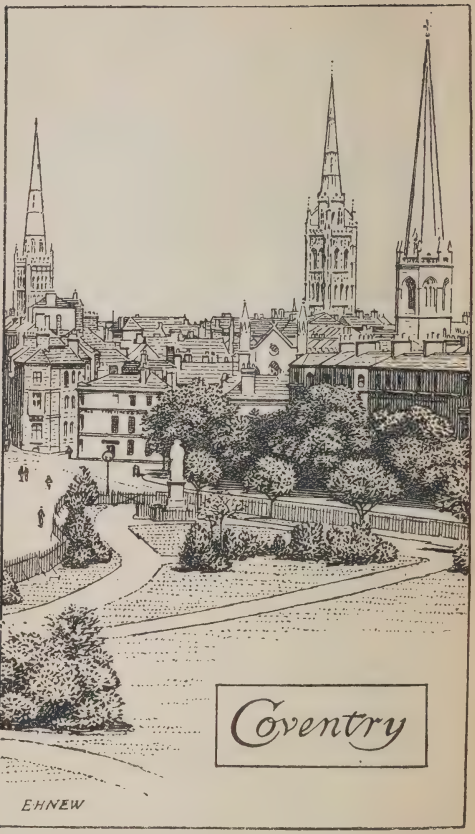
and her daughter Alicia. The effigies are in white marble and rest on black sarcophagi. The history of the end of the Dudley family is a curious tale. It has already been mentioned (p. 136) that Robert Dudley demised his property to his brother Ambrose, and on his death to his son, Sir Robert Dudley, whom he had by the Lady Douglas Sheffield. It is extremely doubtful whether Dudley was ever married to this lady, indeed, the fact that he undoubtedly married another person during Lady Sheffield's lifetime, seems to show that his relations to her were only those of an intrigue. However, after the death of the Earl, Sir Robert took steps to establish his legitimacy.

On legal measures being taken, Letitia, Countess of Dudley, appealed to the Star Chamber which issued an order that the case was to stop, that all the papers connected with it were to be sealed up and left in the custody of the Council, and that no copies were to be taken of them without the permission of the King. Sir Robert obtained permission to travel abroad, and though afterwards called upon by the Privy Council to return to England, he never did so. He is stated to have been a man of great attainments, and certainly made influential and valuable friends abroad, for the Duke of Tuscany conferred upon him a sufficient pension, and the Emperor Ferdinand II. gave him the title of a duke. Hence the title of Duchess Dudley borne by his wife, that of the daughter being due to the fact that

Charles I. conferred that distinction upon her for her life. The disposal of the Castle by the Duchess to Prince Charles has already been described.

In the chancel there is also a monument in Eucharistic vestments to one of the former vicars of the church. The font should receive special attention, as it is a fine specimen of early Norman work. It is circular and ornamented on the exterior with an arcade under which are the figures of the twelve Apostles, habited in garments of the period of Edward the Confessor.

On a ridge of rock on the opposite bank of the river Sow to the church, is an eminence called Motstow Hill, "one of the most interesting English remains in the Midland Counties" as Mr Clark calls it. It is one of the very few mote hills in the district, and is mentioned in Domesday Book as the place where the tenant of Kenilworth did suit and service.


Coventry
EHNEW

CHAPTER VIII

COVENTRY

HISTORY OF THE CITY AND ITS GUILDS

COVENTRY, in Domesday Book, *Couentrev*, the town on the Couen, which latter is believed to be the Celtic name for the Sherbourne (Scireborne, the clear stream, Saxon) on which the city stands, is a place of great antiquity, containing buildings of the first importance, and records of great value in elucidating the history of a municipality and trading community from a very early period down to the present day. Tradition says that a convent was established here at some period in the sixth century, of which St Osburg was abbess, which convent, according to Rous, was destroyed in 1016 by Edric. Leland again attributes the foundation of a convent here to Canute. What is quite certain is that in 1043 Leofric and his wife Godgifu, or as she is more generally but incorrectly called Godiva, founded the Benedictine monastery which was for many years the prime glory of the city and the seat of its Bishop's chair. To leave this foundation aside for the moment, it will be necessary to refer

briefly to the well-known legend associated with the two noble names just mentioned. The name of Godiva is and will always be associated with the celebrated but apocryphal ride which she is supposed to have made through the streets of Coventry in order to free its people from tolls. The first description of this ride appears in the writings of Roger of Wendover, who wrote in the commencement of the twelfth century, that is about one hundred years after the event is supposed to have taken place. His account is as follows:—"The Countess Godiva, who was a great lover of God's mother, longing to free the town of Coventry from the oppression of a heavy toll, often with urgent prayers besought her husband, that from regard to Jesus Christ and His mother, he would free the town from that service, and from all other heavy burdens; and when the Earl sharply rebuked her for foolishly asking what was so much to his damage, and always forbade her for evermore to speak to him on the subject; and while she, on the other hand, with a woman's pertinacity, never ceased to exasperate her husband on that matter, he at last made her this answer: 'Mount your horse and ride naked before all the people, through the market of the town from one end to the other, and on your return you shall have your request,' on which Godiva replied: 'But will you give me permission if I am willing to do it?' 'I will,' said he. Whereupon the Countess, beloved of God, loosed her hair

and let down her tresses, which covered the whole of her body like a veil, and then mounting her horse and attended by two knights, she rode through the market-place without being seen, except her fair legs; and having completed the journey, she returned with gladness to her astonished husband, and obtained of him what she had asked, for Earl Leofric freed the town of Coventry and its inhabitants from the aforesaid service, and confirmed what he had done by a charter." The apocryphal nature of this ride is proved amongst other things by the fact that no mention is made of it by other and more trustworthy early writers, who devote full attention to all the many good deeds which the Earl and Countess actually performed, and by this further fact, originally brought forward by the late Mr Bloxam, that the population of Coventry in Leofric's time could scarcely have exceeded three hundred and fifty souls, all in a greater or less degree of servitude, and dwelling probably in wooden hovels each of a single story, with a door, but no window. There was, therefore, no market on the scale contemplated by Roger of Wendover — hardly, indeed, a town through which Godgifu could have ridden; and a mere toll would have been a matter of small moment when the people were all serfs. Those who wish to trace the origin and meaning of this story further, should consult the pages of Mr Hartland's "Science of Fairy Tales," where they will find that in all probability, the legend is one of great age

which points back to the primitive ceremonials of the early inhabitants of this country, and which has been engrafted on to the life of a historical woman without any foundation in fact. The legend of Peeping Tom, that

> "One low churl, compact of thankless earth,
> The fatal byword of all years to come,
> Boring a little auger-hole in fear,
> Peep'd—but his eyes, before they had their will,
> Were shrivell'd into darkness in his head,
> And dropt before him. So the powers who wait
> On noble deeds, cancell'd a sense misus'd,"

must now be dealt with, and at the outset it may be mentioned that the exploit of this individual in all probability was tacked on to the story during the reign of Charles II., a period when such an addition to the legend seems highly appropriate. There is a figure of this individual which the visitor will see projecting from the upper story of a hotel, the "King's Head," in Smithford Street, to which position it appears to have been moved from Greyfriars Lane, where it seems to have been originally set up in 1678 by an Alderman Owen. This miscalled effigy really appears to be a figure of St George, equipped in armour of the period of Henry VII. and with his arms cut off at the elbows, "to favour the posture of his leaning out of window."

To return, however, from this digression to the monastery and its founders. Leofric endowed it not only with half the town of Coventry, a small enough place at that time, but with twenty-four other lordships in War-

wickshire and other counties. The abbey was so rich at a later period from the gifts which it had received, that William of Malmesbury says of it, "it was enriched and beautified with so much gold and silver, that the walls seemed too narrow to contain it; insomuch that Rob. de Limesie, bishop of this diocese in the time of King William Rufus, scraped from one beam that supported the shrines, 500 marks of silver." Britton says that "among the reliques was an arm of St Augustine, placed in a silver shrine, on which was an inscription purporting that it was purchased of the Pope by Agelnethus, Archbishop of Canterbury." Leofric died in 1057, and was buried in the monastery church as was his wife Godgifu, who also had been a most generous supporter of religious houses. She founded the Abbey of Stow, near Lincoln, and at her death, the date of which is uncertain, bequeathed all her treasure to the Abbey at Coventry, and, "even at the point of death, gave a rich chain of precious stones, directing it to be put about the neck of the blessed Virgin's image, so that those who came of devotion thither should say as many prayers as there were several gems therein." Shortly after the Norman Conquest, Coventry came into the possession of the Earls of Chester by the marriage of Ranulph with Lucia, grand-daughter of Leofric. The son of this Earl took the side of Maud in the conflicts between the Empress and Stephen, and after a fight at Lincoln returned to Coventry to find that his castle there was occupied by the

King's troops whom he was unable to dislodge, and was obliged to retire from the siege desperately wounded.

In the reign of Henry III. the city became concerned in the siege of Kenilworth, already described at an earlier page (p. 129), for it was here that the twelve nobles and prelates met and drew up the Dictum de Kenilworth. In 1344 Edward III. granted a municipal charter to the city, and a few years afterwards the erection of the city walls was commenced. These were of great strength and eventually extended to a circuit of three miles. They were guarded by thirty-two towers, and possessed twelve principal gates, each of which was defended by a portcullis. Of these walls, with their gates and towers, there is a picture in Dugdale's Warwickshire, for they persisted until his day having been pulled down by Charles II. as a retaliation upon the city for having refused to admit his father. All that now remains of them are two of the gates, one of which Swanswell or the Priory Gate in Hales Street, has been converted into dwellings, the archway having been blocked up, whilst the other or Cook Street Gate, situated in Jesson Street, is a mere shell, with no roof. In 1397 the town was appointed as the place of combat between the Dukes of Hereford and Norfolk by Richard II., arrangements being made for the lists at Gosford Green just outside the town, though the actual combat was prevented by the banishment of the two adversaries by the King, a step which eventually led to his

own deposition. The Duke of Hereford having become Henry IV., held a parliament here in the great chamber of the Priory, which, from the exclusion of all lawyers, was afterwards called, doubtless on the motion of a lawyer, Parliamentum indoctorum. In 1411 his son, Shakespeare's Prince Hal, was arrested for some disturbance of the peace, by the Mayor for the time being, John Horneby, a deed which does not seem to have met with the same celebrity as the Prince's similar adventure with Chief Justice Gascoigne. It was during this reign also, to turn from history for a moment, that Shakespeare makes Falstaff ashamed to march through the town with his regiment of scarecrows, with "but a shirt and a half in all the company." Henry VI. conferred the title of City upon Coventry, severing it and a district of four miles around from Warwickshire, and converting it into a county of itself, under the name of the City and County of the City of Coventry. This was in 1451 and eight years later, the same king held a parliament here, in the chapterhouse of the Priory, which was called, on account of the great number of attainders which were passed against the Duke of York and his adherents, the Parliamentum Diabolicum, a nickname, of course, invented by the Yorkists. It may have been to celebrate this visit that the magnificent tapestry in St Mary's Hall was made (see p. 180).

In 1465 Edward IV., with his queen, spent their Christmas in Coventry, but five years later,

during his struggle with the King-Maker, he was refused admission to the city and was obliged to pass on to Warwick. After the battles of Barnet and Tewkesbury had completed the downfall of his enemies, the King revenged himself upon the burghers of Coventry by withdrawing their charter, which was only restored to them after the payment of a fine of 500 marks. The King again visited the city in 1474, when he kept the feast of St George within its walls. In the same year his son, Prince Edward, afterwards the ill-fated Edward V., was godfather to a child of the Mayor's, and three years later was admitted a Brother of the Guilds of Corpus Christi and the Holy Trinity. Richard III. visited the city and was a spectator of the pageants with which the festival of Corpus Christi was celebrated. After the battle of Bosworth Field Henry VII. visited Coventry and was lodged in the Mayor's house, on which occasion the citizens presented him with £100 and a magnificent gold cup. Henry VIII. and Queen Katherine were in the city in 1510, when, as Dugdale states, "there were three pageants set forth; one at Jordan Well, with the nine orders of angels; one at Broadgate, with divers beautiful damsels; and one at Cross Cheping; and so they passed on to the Priory." The dissolution seems to have had a serious effect upon the prosperity of the city, for a letter from John Hales to the Protector Somerset states, "that, in consequence of the dissolution, trade grew so low, and there was such a dispersion of

people from this city, that there were not above 3000 inhabitants, whereas formerly there had been 15,000." In 1565 Queen Elizabeth visited Coventry, and was received with splendid shows and pageants. The apocryphal story of her entrance into the city is that the Mayor made the following address to the Sovereign:—

"We men of Coventree
Are very glad to see
Your gracious Majestie
Good Lord, how fair ye bee!"

To which the Queen's reply was:—

"Our gracious Majestie
Is very glad to see
Ye men of Coventree
Good lack, what fools ye bee!"

an incident which is said to have taken place near the Whitefriars monastery. The real occurrences, as given in the "History and Antiquities of Coventry," are sufficiently interesting to be worth repeating. "The sheriffs, in their scarlet cloaks, and twenty young men on horseback, in a livery of fine purple, met her majesty at the extremity of the liberties of the city, towards Wolvey; each of them presented to her a white rod, which she receiving delivered to them again; they then rode before her until they came near the city, where the Mayor and aldermen, in their scarlet gowns, also met her majesty." After several ceremonies "the recorder presented a purse supposed to be worth twenty marks, and in it £100 in angels, which

the Queen accepting was pleased to say to her lords, "It is a good gift, an hundred pounds in gold; I have but few such gifts." To which the Mayor answered boldly, "If it please your grace, there is a great deal more in it." "What is that?" said she. "The hearts," replied he, "of all your loving subjects." "We thank you, Mr Mayor," said the Queen; "it is a great deal more, indeed." Coventry, in spite of its liberal reception of the Queen, was still suffering from serious depression, as we may gather from the speech of the Recorder on this occasion. In 1566 the unhappy Mary, Queen of Scots, was a prisoner in the Mayoress' parlour attached to St Mary's Hall according to the MS. annals of the city, but Mr Sharp thinks that the entry really refers to her removal to Coventry for security, under the care of the Earls of Huntingdon and Shrewsbury, in the year 1569, when it is said she was kept in confinement in an inn called the Black Bull, which was situated in that part of the town now occupied by the barracks. At anyrate, amongst the muniments, is a letter, dated 1570, from the Queen Elizabeth to the Mayor, giving instructions for her safe keeping. The inhabitants of the city seem to have offended James I. by that ultra-puritanical spirit, which led them later on to be strong adherents of the Parliamentarian party, for in 1610 he addressed a letter to the Mayor, aldermen and sheriffs, and the archdeacon of Coventry, directing the citizens to receive the Sacrament kneeling, in which he states that he has "given

especiall Charge to our Servant, the Bishop of that Diocese, to see this abuse reformed." The King seems to have been very anxious about this matter, for in 1619, when a renewal of the city's charter was asked for, he refused to grant it unless he was assured that the directions which he had given were complied with. He was not even satisfied with a letter from the Bishop stating that there were not more than seven persons in the city who were refractory, but required further information from the Archdeacon. The King himself visited the city in 1617, when the address was read to him by Philemon Holland, the well-known translator, and a cup of silver with £100 in money presented to him. This address also alludes to the depressed state of the city's affairs. During the Civil War the city, as already mentioned, was strongly parliamentarian. Charles himself, in 1614, was outside the walls, and demanded entrance by a herald. The citizens who had been reinforced by 400 men from Birmingham, of like sympathies with themselves, offered to admit the King himself and 200 men, but no more. "Incensed at this treatment, the King's party planted cannon on Stiviehall Hill in the park, as also on the brow of the little park quarry, and fired several shot against the walls of the town, but with little effect; one man only was killed, and he through his own carelessness. The King, finding the citizens determined to defend themselves, and hearing that Lord Brooke, with an army from London was approaching, drew off his forces that night. Some few days

afterwards Lord Brooke arrived with an army of 7000 foot, exclusive of cavalry. At this time many of the Royalists, who had worn the Earl of Northampton's colours (when he, as City Recorder, tried to rally the Royalists of the town), were sent prisoners to Warwick, whilst the property of others who had fled was sequestered."

In the next year the city was garrisoned in the same interest, one of the aldermen, named Barker, being appointed governor. The fortifications of the place were strengthened and earthworks thrown up outside it. Even the women seem to have shared in the enthusiasm to such an extent as to drive them into the field as labourers in the cause, for we are told that "they went by companies into the great park to fill up the quarries, that they might not at a future period harbour the enemy. They were collected together by sound of a drum, and marched in military order, with mattocks and spades, under the command of an amazon named Adderley, with an Herculean club upon her shoulder; and were conducted from work by one Mary Herbert, who carried a pistol in her hand, which she discharged as a signal of dismissal."

At the Restoration the citizens showed as much joy as if they had always been staunch adherents of the Stuarts. Drums were beaten, trumpets sounded, and the different companies of infantry fired several volleys on the occasion. A deputation shortly visited the King, and presented

him with a basin and ewer of gold with fifty pieces of money; at the same time surrendering to him all the King's lands with the great park. On the day of the coronation Smithford Street and Cross-Cheaping conduits ran claret; and bonfires were lighted in the evening in testimony of loyalty. James II. also visited Coventry, and on receiving the usual gold cup, handed it over to Lord Dartmouth, who accompanied him, as a memorial of what Colonel Legge, the Earl's father, had suffered at the hands of the citizens. In later years the city has been visited by Queen Anne, and by William III. Once celebrated for the manufacture of ribbons and watches, the town was falling into a state of depression on the decline of these industries, when the bicycle industry arose to raise it to a fresh condition of prosperity.

In the above account no mention has been made of the history of the various edifices and institutions of the city, since this deficiency will be supplied as each is considered in its turn, but any historical sketch would be incomplete without some notice of the Coventry Guilds and the Mystery plays, which it was their custom to perform. The following notes are drawn largely from Mr Sharp's "Materials" and from an article in Bygone Warwickshire, on the Coventry Trading Guilds, by Mr Fretton, a recognised authority on the subject.

The oldest of the more religious as opposed to the trade guilds was that of St Mary, which was founded by virtue of a license given by

Edward III. in 1340, and this Guild it was directed should hold an annual meeting of the Master, Brothers and Sisters, on the day of Our Lady's Assumption, "en la sale n're dame," that is in St Mary's Hall. At a later date three other Guilds, which had been constituted, viz., those of the Holy Trinity, of St John the Baptist, and of St Katherine, were amalgamated with it, and the combined body became known as the Guild of the Holy Trinity, though its hall retained its original name, and is still called St Mary's Hall. Many royal and noble persons were enrolled as brethren and sisters of this powerful Guild, and amongst them may be mentioned Henry VI. and Margaret of Anjou, Henry VII. and Elizabeth of York, and, as has already been mentioned, Edward V. whilst still Prince Edward. A list of many other noted brethren is given by Dugdale, who also has preserved for us the form of petition for admission to the Guild, and the oath to be taken at the ceremony of reception. The petition runs: "Maister, we beseech you, at the reverence of the holy Trinity, that you will receive us to be Brethren of this place with you." And the oath: "Ye shall be good and true, and each of you shall be good and true to the Master of the Gild of the holy Trinity, our Lady, St John, and St Katherine of Coventre, and to all the Brethren and Sisters of the same Gild; and all the good Rules and ordinances by the said Master and his Brethren afore this time made, and hereafter to be made, and your days of payment truly for to keep to

your power, so God you help and all Saints." Dugdale also mentions a Guild of Corpus Christi, founded in the reign of Edward III., of which Edward V. was a Brother, which Guild assisted in the payments of the priests of the Churches of St Michael and Holy Trinity. The Sheremen and Tailors also had a Guild, founded in honour of the Nativity of Our Lord, in the reign of Richard II. These Guilds were very touchy as to any infringements upon the prerogatives which they had obtained from various monarchs, for Dugdale narrates how they combined to crush an imitation Guild which the young men had formed. "The young people," he says, "*viz.*, Journeymen of several trades, observing what merry-meetings and feasts their Masters had, by being of those Fraternities, and that they themselves wanted the like pleasure, did of their own accord assemble together in several places of the City, and especially in *St George's* Chappel, near Gosford Gate, which occasioned the Mayor and his Brethren, in 3 H.6., to complain thereof to the King; alledging, that the said Journeymen, in these their unlawful meetings, called themselves *St George* his Gild, to the intent that they might maintain and abet one another in quarrels; and for their better conjunction had made choyce of a Master, with Clerks and Officers, to the great contempt of the K. authority, prejudice of the other Gilds (*viz.*, the holy *Trin.* and *Corp. Christi*) and disturbance of the City. Whereupon the King directed his Writ to the Mayor and Justices, with the Bayliffs of this City, com-

manding them by Proclamation to prohibite any more such meetings."

The trading guilds resembled in every respect the city companies of London, and have in many cases persisted to this day, though in some instances the only reason for the existence of the body is a feeling that an old institution should not be allowed to disappear. Such, according to Mr Fretton, is the case with the Worsted Weavers and Cappers. In other cases the Guild persists, but with strikingly altered objects. Thus the Guild of the Fullers or Tailors (as Dugdale calls them) and Sheremen, of which mention has been made, had died down to one brother in 1387. He nominated a second, and thus it remained until 1860, when the number being again reduced to one, he made seven others. This Guild, at the time Mr Fretton wrote, existed for Archæological purposes, and he himself was their clerk.

The oldest and one of the most important of these bodies was the Baker's Company, which dates back to the sixth year of King John. It was, no doubt, essentially a trade organisation for the protection of its members, the Mayor, on the other hand, being supposed to look after the interests of the citizens, and see that the weight and quality of the bread were up to the mark. If he neglected this duty, they had a rough and ready way of recalling him to the remembrance of his responsibility, for in 1387, the MS. annals of the city state that "the Commons rose and threw loaves of bread at the Mayor's head, in

St Mary's Hall, because the bakers kept not the assize, neither did the Mayor punish them according to his office." What happened when the Mayor was also a Baker does not appear, at any rate six belonging to that body occupied the position of chief magistrate between the years 1528 and 1664. The Bakers assisted in the Mystery or Miracle Plays for which Coventry was famous, and which were chiefly arranged by and carried on under the auspices of the Franciscans or Grey Friars. Not being a very wealthy company, the Bakers were unable to arrange for a pageant by themselves, and were therefore united with the Armourers or Smiths, and the representation of which they had charge was that of the Condemnation and Crucifixion of Christ. Mr Fretton enumerates some of the charges for this purpose which were entered in the books of account of the fraternity :—

It. p^{d} for v. schepskens for god's cote and for makyng, iijs.
It. p^{d} to John Croo for mendyng of Herod's hed, and a myteer and other thyngs, ijs.
It. p^{d} to Wattis for dressyng of the devells hede, viijd.
It. p^{d} for mendyng of Pilatts hatt, iiij d.

The Reformation putting an end to these pageants, the Bakers took their share in the later shows of the town, assisting at the first introduction of the Godiva procession in 1678, when the part of the Countess was enacted by a youth named Swinnerton.

And lastly, in 1892, the Guild, now known as the Master Bakers' Association, took part in the Godiva procession, headed by their banner two hundred years old. Some of the ordinances drawn up for this Guild in the time of Henry VIII., and contained in their Black Book, might well form rules for the trade at large at the present day. None who had outward sores or scabs, or who were intemperate or of immoral lives, were to make "dowe." Trade secrets were not to be betrayed. None were to bake or to carry bread into the country on the sabbath day. The brethren not to go to law with each other. No slander or opprobrious words allowed. The master to see if weights and scales were correct. Mens' wives not to carry bread to any inn, tavern or alehouse.

The Mercers' Guild is regarded as the senior of those still in existence in the city. The date of its origin is unknown, but it was wealthy and ancient in 1448. In 1589 it had a room at St Mary's Hall for storing armour, for they found thirty armed men for the defence of the city; and charges for the cleaning of this armour, which was used annually in the civic processions, are frequently to be found in the accounts of the Guild. It had chapels in both the great churches of the city, as will appear when they are described.

The Drapers is the wealthiest existing Company, and has a hall of its own next to St Mary's Hall. This Guild owed its origin to William Walsham, valet and sub-bailiff to

Queen Isabel, wife of Edward II., to whom the erection of St John's Collegiate Church may be mainly ascribed, which would take the foundation of the Company back to the middle of the fourteenth century. The books of this Guild contain many interesting entries showing what the duties and responsibilities of its members were. Any member who absented himself from the burial of a brother at the command of a master, or refused to assist in bearing his corpse to the grave, was to pay 6d. without any grace. Every master draper was to pay for every apprentice towards the light in the rood loft, and for every journeyman he employed, 4d.; and if he had no apprentice he was to pay 4d. for himself. Every master was required to pay towards the making clean the Chapel of our Lady (still known as the Draper's Chapel) in St Michael's Church, and strewing the seats with rushes in summer, and pease-straw in winter, everyone yearly 2d. "Every freeman of the Company dwelling in the city (excepting such as have been Mayors), shall sit in the Draper's Chapel every Sabbath day at Morning Prayer (when there is warning given by the Master and Wardens), and their apprentices to sit before them on pain of 12d., or lawful excuse made." The Mercers were a wealthy Company, and well able to maintain a pageant, and that of the Doomsday was their responsibility.

As the Mystery plays have been several times incidentally mentioned in connection with the

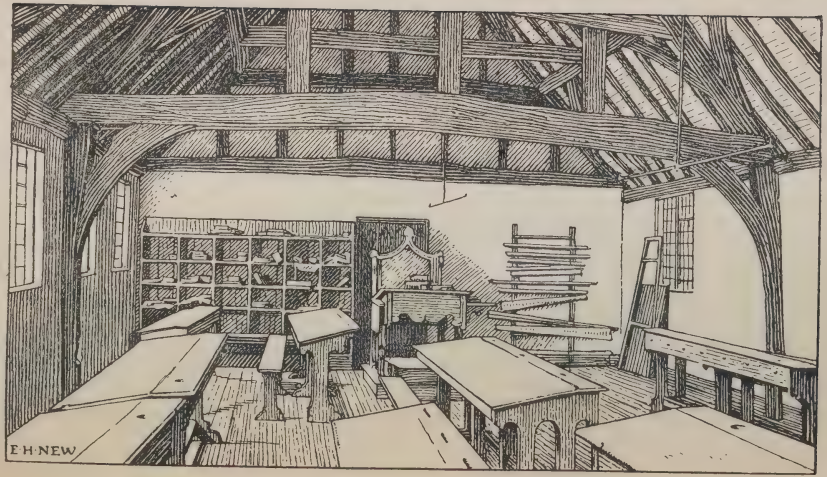
guilds by which they were so largely performed, this part of our subject should not be left without some further description of these early dramas. They took place chiefly at the festival of Corpus Christi, and were performed upon moveable stages, called pageants, and divided into several storeys in some cases. The lower platform next to the ground was curtained off by linen, sometimes painted with devices illustrative of the play to be performed, and called "paijont clothes," behind which was the dressing-room of the performers. On the morning of the performance, all the members of the guilds attended Mass in their respective Chapels, after which they entertained the performers at breakfast. This done the procession took place in which the various guilds with their banners marched through the city, in front of the Host which was carried in a "sonne" or monstrance and followed by the clergy. The Corpus Christi Guild provided the monstrance, and that of the Holy Trinity a canopy. Amongst the laity walked many of those who were to perform clad in the garments appropriate to their characters. Thus the Rev. G. Tyack, to whose paper I am indebted for these facts, points out that in the records of a procession the following were included: The Blessed Virgin, for whom the Corpus Christi Guild in 1501 provided a silver gilt crown at a cost of 43s. 9d.; St Gabriel the archangel, with a lily, the emblem of the Annunciation; the Twelve Apostles carrying wax tapers, and eight holy

Virgins led by St Catherine and St Margaret. After the procession the pageants started on their rounds, for the same play was performed in succession in different parts of the town. So that the drapers who acted Doomsday, and in the course of their performance destroyed the world in flames, required several of these properties, and we find amongst their accounts such entries as "payd to Crowe for makyng of iij worldys, ijs. The performance commenced with a preface or "protestacyon" which like the play was rhymed, and often consisted of a mixture of Latin and English words, as in St Michael's summons to judgment:—

> "Surgite, all men Aryse
> Venite ad judicium
> For now is sett ye hy justice."

The garments of many of the performers are entered in the accounts, thus the representative of our Lord wore a coat of white leather painted and gilded, and a "chevel gyld," that is a gilt wig. Herod was the favourite low-comedy character and a stage-direction states that at a certain point "Erode ragis in ye pagond and in the strete also." Herod's rages have left their mark on literature, for Shakespeare brings them in allusively in several places, such as "it out-Herods Herod," and others. Pilate was for some reason, perhaps because the part was an unpopular one, paid the highest salary, and he alone of all the performers had wine instead of beer during the performance. Many properties

were required for these performances, the most elaborate of which was Hell-mouth, used in the Doomsday and consisting of a huge grotesque head of canvas, with long teeth, from which flames issued. The jaws were "practicable," and through them the devil appeared upon the stage to carry off his prey. Those familiar with fresco paintings of the doom of a pre-Reformation period will remember that Hell-mouth is frequently there represented just as it was on the stage of the Mystery play.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CHAPTER IX

COVENTRY

ITS BUILDINGS — ST MARY'S HALL — ST MICHAEL'S CHURCH — HOLY TRINITY — CATHEDRAL REMAINS —CHRIST CHURCH — BABLAKE — BOND'S AND FORD'S ALMSHOUSES — WHITE FRIARS

WE may now turn from the history of the town to its buildings as they exist at the present day, and commence by studying that old-time centre of civic life, St Mary's Hall, the "Chamber of Princes" as it used to be called, when princes were more frequent visitors to Coventry than they have been in these later days. Its erection was commenced in 1394, finished in 1414, and it was rebuilt in 1580. It was originally the property of the combined Coventry Guilds, as was mentioned when dealing with those bodies. It is entered by a porch with a vaulted roof, the keystone of which bears a representation of the Coronation of the Blessed Virgin, no doubt on account of the fact that she was the patroness of the Guild to whom the hall originally belonged. The Annunciation is represented on the impost of the inner arch on the right

side, whilst on the opposite is a collection of grotesque animals. On the right side of the courtyard is the crypt under the great hall, consisting of two chambers, a larger and a smaller, the former being vaulted in eight bays. Opposite the entrance to the courtyard, and at right angles to the crypt is the kitchen, formerly the hall of the Merchants' or St Mary's Guild. On the left of the courtyard is the entrance to a lobby in which is a statue supposed to be intended for Henry VI. This was a part of the Cross, and was brought here when that ornament of the city was taken down in 1771. The Cross was situated in Cross Cheaping, and was, according to Dugdale, who supports his statement by a picture which shows that he was not saying too much, "one of the chief things wherein this city most glories, which for workmanship and beauty is inferior to none in England." It was commenced in 1541 and finished in 1544, and was erected in pursuance of a bequest of £200 made by Sir William Hollies, at one time Lord Mayor of London. Near this figure and at the side of the staircase is a small doorway leading into the muniment room, which contains a singularly valuable and interesting collection of charters and other documents relating to the city, many of which are exposed to view in glass cases. The following are of special interest: (1) From Ranulph, Earl of Chester, in the reign of Henry II. This is the earliest document in the collection.

(2) From Cardinal Wolsey appointing a governor for the city. (3) From Anne Boleyn announcing the birth of the Princess Elizabeth. (4) From Edward VI., with a beautifully illuminated headline. (5) A mandate of Charles I. to the civic authorities of Coventry, Sutton Coldfield, Stratford-on-Avon, and Birmingham requiring them to provide a ship of 400 tons burden, with 160 men and to victual the same. This is a particularly interesting document, because it shows the relative size and importance of the places named at that period, for the expenditure is to be divided into fifths, two of which fell to the lot of Coventry, and one apiece to each of the others. Nothing brings out more clearly the comparatively recent growth of Birmingham than the fact that its rateable value was only reckoned as being equal to that of Stratford and Sutton Coldfield just before the Commonwealth. (6 and 7) Two charters of Charles II. with excellent likenesses of that king. There are also charters of James I. and Elizabeth with portraits of those sovereigns. Passing up the staircase and through an upper lobby hung with Flemish tapestry the Great Hall is reached. This is 70 feet in length, 30 feet broad, and 34 feet high. It has a fine carved oak roof which, says Sharp, "exhibits on the centre of each beam admirable whole length figures of angels playing on various musical instruments, viz., the crewth, trumpet, cittern, harp, and bass flute." It is lit by seven Perpendicular

windows, of which that on the north, that is on the side opposite to the entrance, contains considerably restored ancient glass, bearing a number of coats-of-arms and figures of different kings. The glass in the other six windows is modern. Some of the glass taken from the north window when it was restored in 1893 is in the Oriel, a projection on the left hand side of the room, containing a carved buffet of the fifteenth century, and some of the old tiles with which the hall was paved until in 1755 it was floored with wood. A doorway on the north side of the Oriel leads into a passage contrived in the thickness of the wall, which originally led to a gallery on the outside of the building from which the decisions of the Courts Leet used to be announced to the citizens below. At the south end of the hall is the Minstrel Gallery, from which leads off a room which was originally the Armoury. On the front of the gallery are a number of pieces of armour and beneath it are doorways leading to the council rooms. The object of chief importance in this hall is, however, the magnificent piece of tapestry which hangs on the north wall beneath the great window. Like the window it is divided into three parts by upright divisions, and as these divisions correspond with the mullions of the window, it may be taken that it was executed to occupy the position in which it now hangs. It is of Arras manufacture and was probably made late in the fifteenth or early in the sixteenth century. The first mention of it which

appears in the Gild and City accounts is in 1519, "It' to ij men, y^t take upon them to me'de y^e cloth of aras, by advice of M' Meir & his bred" (*i.e.* Mr Mayor and his brethren), "xxvjs. vijd." One other entry is found relating to it and that is in 1605, when a charge is made in the city accounts of 4s. 6d. "for vj. ells of linen clothe, to line the cloth of arras at S. Mary's Hall." This piece of tapestry was very carefully described by Mr Scharf, in "Archaeologia," 1856, to which those anxious for a more detailed description are referred. The subjects treated occupy six compartments arranged in two rows of three each. In the centre of the lower row is the Blessed Virgin, attended by angels and adored by the Apostles, whilst a king and his nobles and a queen and her ladies fill the spaces on her right and left respectively. Mr Sharp states that the king is Henry VI., and that the whole piece of tapestry illustrates the close connection between this king, who, it will be remembered, with his queen became members of the Guild of the Holy Trinity, and the City of Coventry. Behind the king is Cardinal Beaufort, and amongst the other personages "one nearest the King, with a jewel in his cap, is with no small reason supposed to be 'the good Duke Humphry.'" The queen in the opposite compartment, if this identification be correct is, of course, Margaret of Anjou. In the upper row is a figure of Justice enthroned and surrounded by angels holding the instruments of the Passion. This incongruous conjunction is

due to the fact that, as will be readily seen, the figure of Justice is an insertion of the puritan period. It is probably that the original figure, which may have been a Trinity, or Christ enthroned, offended the susceptibilities of the time, and considering what was the temperature of Coventry puritanism, we may congratulate ourselves that the tapestry escaped complete demolition. Mr Scharf thinks that the remains of a handsome throne and part of a richly embroidered mantle, may have been a seated figure of Christ in full robes, a subject often painted at that period. "Had it been," he proceeds, "a representation of the Trinity with the first Person holding a crucifix, I do not think we should have had the Angels, with the instruments of the Passion, but rather the four emblems of the Evangelists, as on the canopy of the tomb of the Black Prince at Canterbury, and various MS. illuminations." On either side of this central figure are groups of male and female saints, most of whom are identifiable by their emblems. The hall is adorned by a number of portraits, of which special mention may be made of those of Charles II. and James II. by Lely, and of George III. and George IV. by Lawrence. The Mayoress' parlour is approached by a door exactly opposite the Oriel, from which there is a short flight of stairs. This is the room in which tradition states that Mary Queen of Scots was imprisoned. It contains portraits of Queen Mary by Antonio More, and of Queen Elizabeth, also a picture of Lady Godiva's ride,

ST. MICHAEL'S CHURCH, COVENTRY

which may have been that seen in the hall by the "captain, lieutenant and ancient of the military company of Norwich," when they travelled in the Midlands in August 1634. They state in their MS. account preserved amongst those belonging to the Lansdowne collection in the British Museum, that the hall was adorned at the upper end 'with rich hangings,' by which they mean the tapestry just described, "and all about with fayre pictures, one more especially of a noble lady (the Lady Godiva) whose memory they have cause not to forget," rehearsing then the Godiva legend. It also contains a finely-carved oak seat, surmounted by the city arms, the elephant and castle. The earliest mention of this chair is in 1560.

St Michael's, now the cathedral of the new diocese of Coventry, is situated immediately opposite to St Mary's Hall. It is a splendid specimen of Perpendicular architecture, and for spaciousness has few rivals amongst parish churches in this country. The fine tower and spire were, like most of the rest of the church, due to the generosity of a family of the name of Botoner, who flourished in Coventry in the fourteenth and fifteenth centuries. According to tradition, there used to be a brass plate in the church which summed up their benefactions in the following manner:—

"William and Adam built the Tower
Ann and Mary built the spire;
William and Adam built the church
Ann and Mary built the quire."

The tower was built between the years 1373 and 1394, the two brothers paying £100 annually for its construction during that period. The two sisters added the spire, the erection of which was commenced in 1432. The tower is 136 feet in height, and from it rises a lantern octagonal in shape, 32 feet in height, with windows to the four cardinal points and supported by flying buttresses. The lantern is surmounted by the spire which is itself 130 feet high, the entire elevation thus reaching 298 feet. The church which was so largely constructed by this family was not the first edifice on this site. The first notice of a church here is contained in a grant made to the Prior and Convent of St Mary of the Chapel of St Michael. Of this building, which was of the Norman period, portions have from time to time been discovered. This was succeeded in the thirteenth century by a church of early English architecture of which there are some remains, the south porch, parts of the walls and the south-west doorway having belonged to it. The south porch has a parvise above it which served for a time as the hall of the Cappers' Company. The choir is of somewhat earlier date than the nave, and is terminated by a pentagonal apse. A sacristy runs round the lower portion on the exterior and is connected with the main fabric by flying buttresses. It will be noticed that the chancel is not the direct continuation of the nave but makes an angle with it, a feature noticeable in some other churches, such as that at Wantage. On entering the

church the visitor cannot but be struck by its great spaciousness, due in part to its length, which is 293 feet 9 inches, but chiefly to the fact that it possesses five aisles, giving it an extreme breadth of 127 feet. The inner aisles which are separated from the body of the church by an arcade of four centred arches of six bays, extend as far east as the apse, but the lateral aisles, which formerly constituted chapels, do not extend so far. The church also has an extraordinarily light appearance, due in large part to the fact that the clerestory windows are so close together as to really form one long window. The roof which is of low pitch is of oak. After noticing the fine arch leading into the lower stage of the tower and the vaulting of this stage 90 feet above the ground, the visitor should make the circuit of the chapels. Commencing at the south side, and next to the tower is the Dyer's Chapel, used as the Baptistery, which contains a marble monument to Dame Mary Bridgeman, widow of Sir Orlando Bridgeman, who was Chief Justice of the Common Pleas and Lord Keeper of the Great Seal after the Restoration. His son, Sir Henry Bridgeman, became the first Lord Bradford. This chapel in later times was called the Mourner's Chapel from the fact that persons used there to await the arrival of the dead who were being brought to burial. On the wall of the south porch are several monuments of which a brass on the east side of the doorway to Ann Sewel (ob. Dec. 20, 1609) is worthy of notice as a faithful reproduction of the dress of that

period. Beyond the porch is St Thomas' or the Cappers' Chapel, this company it will be remembered having their place of meeting in the adjoining parvise. There is a large monument in this chapel to members of the Hopkins family, two of whom served in seven successive parliaments each. This chapel terminates the lateral south aisle. The east end of the main south aisle is the situation of the Mercer's Chapel, the dedication of which is unknown. The doorway into the vestry made in 1750, at the same date as the other doorway into this chapel from the exterior, occupies the position of the altar. There is an altar tomb with renaissance details in this chapel, known as Wade's tomb, and traditionally the resting-place of a citizen of that name who was living in Coventry in 1557. It is interesting as showing the intermixture of Gothic and Italian styles, a transition between the two periods. Above this is a tablet with an inscription worth reading on account of its ridiculous terminology which describes itself as "an Elegicall epitaph, made upon the death of that mirror of women, Ann Newdigate, Lady Skeffington, wife of that true moaneing turtle, Sir Richard Skeffington, K^t., & consecrated to her eternal memorie by the unfeigned lover of her vertues, Willm. Bulstrode, Knight." At the east end of the chapel is another altar tomb with three recumbent effigies of Elizabeth Swillington (ob. 1552) and her two husbands, Thomas Essex, in armour, and Ralph Swillington, Recorder of Coventry and Attorney-

THE CHOIR, ST. MICHAEL'S CHURCH, COVENTRY

General, in his gown and chain of office. Beyond the apse and, therefore, on the north side of the church, is the chapel of Our Lady or Drapers' Chapel, also called "Capella supra Montem," or "the chapel on the Hill," which is the most important of the chapels of the church and was that in which the chaplains of St Mary's Guild said Mass and other services, they being instructed to perform these devotions "en le Schapel de n're Dame" by an order made by the Master and Fraternity in 1350. Other ordinances in connection with the Guild of Drapers and this chapel have already been mentioned. At the west end is a screen of carved wood gathered from various parts of the church, and near to it are a number of stalls with miserere seats, provided with the usual carvings on the under surface. These are very excellent examples of this class of carvings, and one which is close to the entrance from the church, and represents a body in a winding sheet being lowered into a grave whilst a priest with a torch and book in his hands stands by, is particularly worthy of notice. At the east end of the chapel is a carved table of the Jacobean period. St Laurence's Chapel, where Laurence Shepey's chantry priest said Mass, is to the west of the last named. It contains a fine carved chest. The eastern extremity of the outer north aisle was the chapel of the Girdlers' Company, and the western part of the same aisle was the chapel of St Andrew, which was that of the Smiths' Company. It contains amongst other tombs one

of alabaster to William Stanley (ob. 1640) who was Master of the Merchant Taylors' Company in London, also another altar tomb to Julius Nethermyl, once Mayor of Coventry (ob. 1539), on which are figures of himself and wife, their five sons and five daughters. The font is believed to be that which was presented to the church in 1394 by John Crosse, at that time Mayor. Prior to the Reformation these chapels must have contained many fine works of art which were then swept away greatly to the benefit in some cases of those who cleared them off. Sir John Harington, in his "Brief View of the Church of England," 1608, says, "The Pavement of Coventry Church is almost all Tombstones, and some very ancient; but there came a *zealous* fellow, with a counterfeit commission, that for avoyding of superstition hath not left a penny-worth, nor one penny-bredth of brasse upon the Tombs, of all the inscriptions, which had been many and costly." And the MS. annals of the city, anno 1560, record—"This year Mass was put down, all Images and Popish reliques beaten down and burnt in open streets; the Gospel preached freely."

Amongst the vicars of this church may be mentioned John Vesey or Harman, LL.D., 1507, afterwards Bishop of Exeter, and at one time Lord President of the Marches of Wales, who is buried in Sutton Coldfield Church, of which place he was a most munificent benefactor, and near which he died at the age of 103. Obadiah Grew, formerly master of the Free

School at Atherstone, vicar 1642, was the author of several minor works, but is more worthy of note as the father of Dr Nehemiah Grew, whose botanical works, "The Anatomy of Plants" and "The Physiological History of Plants," must always secure for him a leading position amongst the early teachers of that science.

Holy Trinity Church is close to St Michael's, and is also, though not so large as the latter, a fine specimen of a parish church. The first mention of this church, according to Dugdale, is in 1259, when it was appropriated to the Priory, nor is there any evidence as to the date of its foundation. In 1391 the chancel is reported as being so ruined and decayed as to require rebuilding, which would seem to show that it had been in existence for a considerable time. However this may be, there is no part of the existing fabric which can safely be assigned to an earlier date than that of the taking over by the Priory. The spire was blown down in 1665, damaging the church severely in its fall. The parishioners seem to have lost no time in taking steps for the repairing their loss, for on the very same day on which the accident took place, namely the 24th of January, a meeting was held, at which it was ordered that steps should be taken for getting together and laying aside the fragments, and for "amending all the breaches thereof with all speede possible." A year later a circular letter was issued by the vicar and several parishioners, of which a copy

is in the British Museum, narrating the injury done to the church, and adding that "it has left us but the carcasse of one of the goodliest and most ancient Parish Churches in these parts of England." They also state that £4000 is required to repair and restore it, and that £1300 had been laid out on the church in repairs since 1654. In 1668 the MS. annals state that "Trinity Spire was finished, and built higher than it was before: the height from the Tower being 44 yards, the spindle of the Weathercock 2 yards, and the Tower 33 yards, making the whole 79 yards." Mr Sharp remarks with respect to this spire that it was "injudiciously made to imitate St Michael's, including the beautiful octagonal second Tower; but wanting the flying buttresses, and the *depth* of the windows and recesses of St Michael's Octagon, the Spire, though excellent, has the awkward appearance of being built upon two angles, without any advantage whatever arising from the attempted resemblance of its neighbour." The church is 178 feet in length, and 67 feet in breadth; it has a wooden roof restored in 1854, and a Perpendicular clerestory. A fresco of the Doom was discovered in 1831 over the west tower arch, but it has unfortunately so far faded as to be now unrecognisable. A number of chapels had a place in this church also. Commencing on the south side and at the west end, the first is that of the Barkers or Tanners, which extended up to the south transept which was the Jesus Chapel. It will be noticed from the position of the piscina,

which is above the line of the sill of the window, that this chapel must have been considerably above the level of the church. As a matter of fact, it was placed above an arched passage which formerly led into the churchyard. The next chapel, which occupied the south aisle of the chancel, was that of the Butchers. Beyond this is the vestry. On the opposite side of the choir and corresponding to the vestry is the choir vestry, formerly the chapel of Our Lady, for which as early as 1364 the Guild of Corpus Christi agreed to find "an able priest to sing Mass at the Altar of our blessed Lady, for the good estate of King Richard and Anne his Queen, the whole realm of England, and all those by whom the said Altar is sustained or amended, and for their souls after death." The Marlers' Chapel is north of the north chancel aisle, and was until recently separated from the body of the church. It has under it a crypt which was used as the charnel-house. Up to a very recent date it contained the fragments of the celebrated window, mentioned by Dugdale, who referred its erection to the time of Richard II. According to his account, it contained figures of Godiva and Leofric, the latter bearing in his hand a scroll inscribed—

"I Luriche for the love of thee
Doe make Coventre Tol-free."

This window was over the south door, and all that remained of it were the heads of the Earl and Countess. This glass has, however, been recently removed with a view of placing it in

some other position. Beyond the north transept and between it and the porch was St Thomas' Chapel. The north porch, which is the most ancient part of the existing building, is vaulted, and has a parvise over it. The portion of the north aisle west of the porch is called the Archdeacon's Chapel, and contains some interesting monuments. One of these is to Dr Philemon Holland (ob. 1636, æt. 85), who was facetiously called by Fuller "the Translator Generall," a term which he richly earned, since his efforts in this direction included Camden's "Britannia," with additions "not found in the original," Plutarch's "Morals," Xenophon's "Cyropædia," Pliny's "Natural History," Suetonius and Livy. The last is the achievement which he celebrated by the rhyme—

> "With one sole pen I wrote this book,
> Made of a grey goose-quill;
> A pen it was when it I took,
> A pen I leave it still."

"This monumental pen," says Fuller, "he solemnly kept, and showed to my reverend tutor, Dr Samuel Ward. It seems he leaned very lightly on the nib thereof, though weightily enough in another sense, performing not slightly, but solidly, what he undertook." There is also a brass of John Whithed, Mayor of Coventry in 1596, in his official robes, with his two wives, and two groups of children.

The stone-pulpit is a very marked feature of the church; it is placed against the south-east pillar of the tower which it partly encircles, and

with which it is probably coeval. The brass lectern is also most interesting, it being a very early example of a core casting. The first entry concerned with it is in 1560 (it is of course much older than that), when "xvjd" were expended "for mendyng of ye Eagle's tayle." During the reign of Puritanism it was in considerable danger, for there is an entry in the Vestry Book, under date 1654, 13 July. "Mr Abraham Watts made a motion, that whereas he was informed that this House had an intention to sell the brazen Eagle standing in the vestrie, that he might have the refusal thereof when such shall be mede.—Agreed, that if it be sold, he shall have the refusall thereof." The Font, which is perpendicular in character, and coloured after the indications of its original state, discovered when it was cleaned, stands upon two steps in the centre of the main aisle. At the time when the Eagle nearly passed into the hands of Mr Abraham Watts, the Font being considered objectionable, was removed, and it was ordered that a vessel should be provided to hold water for baptisms. On the Restoration, however, the old Font was brought back again and set up in what was probably its original position. As the visitor leaves the church he will notice, near the west door, a fine Elizabethan alms-box with carved shaft of support. Amongst the vicars of this church have been Nathaniel Wanley (instituted 1662), the author of a number of works, including a folio entitled, "The Wonders of the Little World," which Mr Sharp says is "a

work containing a vast assemblage of remarkable anecdotes, principally collected by extensive reading; a few are comtemporary." Another better known name is that of Dr Hook, 1829-1837, afterwards Dean of Chichester, and author of the "Lives of the Archbishops of Canterbury." Amongst the marriages recorded in the registers of this church, is that of Sarah Kemble with William Siddons. At the time that this took place the bride's father was managing a theatrical company which was performing at the Drapers' Hall. *The Cathedral* has almost entirely vanished, a few fragments alone marking its former situation. It was the Priory church of the Benedictine Monastery, and was the seat of a bishop from 1102 to 1188, when his chair was transferred to Lichfield, the see being for many years described as that of Lichfield and Coventry. At the Dissolution, great efforts were made to save this church, the Bishop, Rowland Lee, writing to Cromwell, and saying that "he was moved so to do, forasmuch as it was his principal see and head church, and that the City of Coventry sued for the same; and so, earnestly entreated that the church might stand, and he keep his name, and the city have commodity and ease to their desire; or that by his lordship's goodness it might be brought to a collegiate church, as Lichfield, and so his poor city have a perpetual comfort of the same." Cash down, however, as the history of other places proves, was the only argument capable of appealing to Cromwell and his master, and as

that was apparently not forthcoming, the Cathedral fell. The city has now once more a titular bishop, in the person of the Suffragan of the Bishop of Worcester, who is also Rector of St Philip's Church, Birmingham. The edifice which replaced the original Norman building appears to have been built on the same plan as the Cathedral at Lichfield. Some few remains of it are to be seen near Trinity Church and in the street called New Buildings, where the lower part of the north-west tower of the west front of the Cathedral can be seen. Nothing is left of the monastery, though its gateway remained until the middle of the last century, when it was pulled down, and its site is now occupied by a public-house called the "Spotted Dog." Another public-house, "the Pilgrim's Rest," at the corner of Palmer Lane, is on the site of the Hospitium or Guest House of the Monastery. It bears a tablet with the following inscription:—

> "Upon this scite stood the western part of a large and very ancient edifice called The Pilgrim's Rest. It was supposed to have been the hostel or inn for the maintenance and entertainment of the Palmers and other visitors to the Priory of Benedictine monks, which stood near to the Eastward. It became ruinous, and was taken down A.D., MDCCCXX, when this house was erected."

The visitor, when examining these relics of Leofric's foundation, should not fail to notice

Butcher's Row, which still contains a number of half-timbered houses.

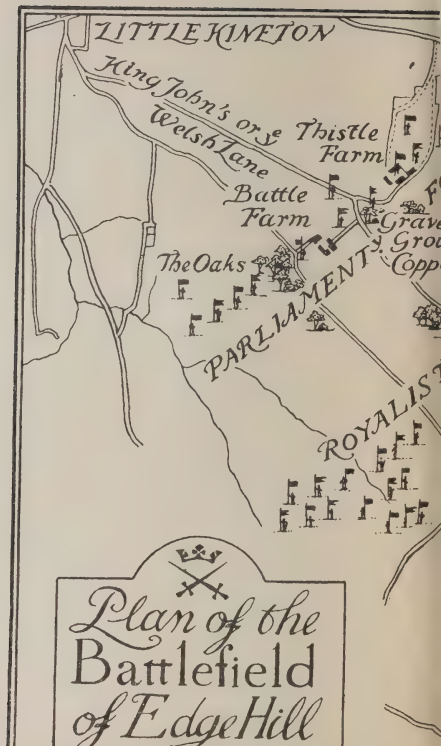
Christ Church, near the railway station, was the church of the Franciscans or Grey Friars, of whose monastic buildings its spire, 201 feet in height, the third of the "three tall spires of Coventry," is the only relic. The Franciscans appear to have settled in Coventry about 1234, and were the most active promoters of the annual Mystery plays. At the Dissolution the church was granted to the Mayor and Corporation, who used the nave and chancel as a stone quarry, the tower serving for a time as a pig-sty. In 1829 a church was built on to it, which is no credit to the architectural taste even of that period.

The Church of St John the Baptist or Bablake Church is situated in Fleet Street. Its site was given to the Guild of the same name by Isabel, "the she-wolf of France," and the church completed in 1350. It was enlarged shortly after this date, but fell into a state of dilapidation after the Reformation, being used in 1648 as a place of confinement for the soldiers of the Scotch army under the Duke of Hamilton, who were defeated by Cromwell at Preston. It was repaired and made a parish church in 1774, and again restored in 1877. It is a cruciform building with central lantern tower, and a good window at the west end, of perpendicular type. The south or Walshman aisle is named after its founder William Walshman, valet to Queen Isabel. It forms part of a quadrangle of which another side is formed by *Bablake Old School*,

though the school itself has been removed to another part of the city. It is a good half-timbered building founded by Thomas Wheatley, Mayor of Coventry in 1556. A third side of the quadrangle is occupied by *Bond's Almshouse*, founded in 1506, "for ten poore men, so long as the world shall endure, with a woman to look to them." The foundation now supports a considerably larger number of pensioners. It is also a half-timbered building, which has been freely restored, but which possesses elaborately carved barge-boards and headings to the windows.

Another building which should by no means be missed is *Ford's Almshouses* in Grey Friars Lane. It is also half-timbered and has a most picturesque courtyard. The front of the building which looks upon the Lane, is one of the most charming pieces of work of its kind to be seen anywhere in England. Other good half-timbered houses are a gabled building with projecting upper storeys ornamented with much carving, and of the time of Henry VII., in Pepper Lane, and another in Derby Lane. The Barracks now occupy the site of the old Black Bull Inn, where the Mayor entertained Henry VII. after the battle of Bosworth Field, and where Mary Queen of Scots was imprisoned for a time in 1569. The *Carmelite Monastery* or White Friars, near the station, is used as a workhouse. This order was introduced into Coventry in 1342, and a house was built for them by Sir John Poultney, who had been no less than four times Lord Mayor of London. After

the Dissolution it was granted to Sir Ralph Sadler, who sold it to John Hales, who entertained Queen Elizabeth there at the time of her visit to the city of which some account has already been given. The gateway still remains, part of the cloister which is used as the dining hall, and the dormitory, still a place of sleep for the inmates.


LITTLE KINETON
King John's or ye Welsh Lane
Thistle Farm
Battle Farm
The Oaks
PARLIAMENT
ROYALIS
Plan of the Battlefield of Edge Hill
Red Horse
E.H.N.

Hineton to Banbury
FORCES
Bullet Hill
The Crown
Knowle End
RADWAY
Ch.
King
Grange
Old Ch.
HILL
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Edge Hill Tower
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CHAPTER X

EDGEHILL, COMPTON WYNYATES

THE traveller who wishes to visit the fateful battle-field of Edgehill can do so easily from Kineton, which can be reached by train from Stratford-on-Avon by the East and West Junction Railway. Passing through the village of Kineton which need not detain him, he will take the high road to Banbury. Emerging into the open country, he will very shortly be close under the northern and steeper face of Edgehill; and the distinctness of its outline, which must have been more marked before it was somewhat obscured by the plantation of trees, will at once explain to him why it has received that name. He may remember as he passes along that the right of the Royalist forces and the left of the Parliamentarian lay across this road just as the battle was about to begin. The road winds up the side of the hill at a point called Bullet Hill, the high ground on the left having been the point selected by Charles as a place from which to reconnoitre the opposing forces. It is now called the Crown, and is surmounted by a clump of trees. Arrived at the

top of the hill the traveller will keep along the road to the right, having on that side of him a long narrow plantation of trees, set there in the middle of the last century, which rather annoyingly interrupts the view of the valley until an inn is reached, provided with an mock-ancient tower, widely known as Ratley Roundhouse. Here is an excellent place from which to study the battle-field, for which purpose either the garden or, preferably, the top of the tower, may be selected. The tower, according to tradition, occupies the spot on which the King's banner was pitched on the day of the conflict. Beneath the eminence on which it is situated, the Vale of Red Horse lies extended to the view. This vale derives its name from the figure of a horse formerly cut in the red loam of the hill side, in the Tysoe district, and near the Sun-Rising of which more anon. "This memorial was," says Beesley, "said to have been originally cut in commemoration of Richard Neville, Earl of Warwick, who at the battle of Touton, which was fought on Palm Sunday in 1461, plunged his sword in the breast of his horse when he found the army in eminent danger, and vowed to share that danger with the meanest of his soldiers. The battle was won, and the event was long afterwards commemorated at Edgehill by cleaning out the figure of the horse annually on Palm Sunday, some lands in the lordship of Tysoe being at one period held by this service. In allusion to the circumstance of the battle of Edgehill being fought in the Vale of Red Horse,

RATLEY ROUNDHOUSE, EDGEHILL

a Parliamentarian writer says, 'The Lord made the Red Horse of his wrath ride about most furiously to the ruin of our enemies.'"

Looking down into the vale the following objects should be identified. On the lower slopes of the hill and slightly to the right of the spectator is a house built in the Tudor style, called Radway Grange, in one of the rooms of which, by the way, Fielding read Tom Jones from his manuscript to the Earl of Chatham. Close to this but rather further down is Radway Church. To the left of this is a narrow lane, probably of very ancient origin, which is called the Welsh Lane or King John's Lane, tradition stating that the monarch in question had a house of some kind at Kineton, where a probably Saxon earthwork is still called King John's Castle. Between this lane and the church, but nearer to the former, is the spot on which Charles stood at the commencement of the battle. Following this road with the eye, it will be seen to pass on the left side of a triangular coppice, called Grave Ground Coppice, which marks the spot where 500 of the dead were buried after the battle, 800 others being interred in the neighbouring field. On either side of this coppice is a farm, that on the spectators' right being called Thistle Farm, that on the left Battle Farm. A line drawn through these two farms so as to connect them and to project for some distance on each side would fairly accurately indicate the position of the front of the Parliamentary forces at the beginning of the encounter. Beyond these farms

will be seen the high road to Kineton and that village itself. It must not, however, be supposed that the present aspect of the ground, save in its main features, at all resembles that which it wore on the 23rd of October 1642. The farms were not then in existence nor was the country intersected by hedges, for all this part was then a common across which probably ran the track now known as King John's Lane. And the line of trees which crowns the crest of the hill was, as has been stated, only planted a little more than one hundred and fifty years ago. So much for that part of the scene which concerns the battle, but the distant view, which on a favourable day is most extensive, cannot fail to attract the attention of the visitor. It extends over the great midland plain bounded by the Malvern Hills on the west and the high ground of Charnwood Forest in Leicestershire on the east. The spires of Coventry, the tower of St Mary's at Warwick and the church wherein rest the remains of William Shakespeare are all parts of a panorama, which also includes, under favourable conditions, the towers of Worcester. But more will be said upon this point when speaking of the Sun Rising.

The Battle of Edgehill.—The object of the King, who had raised his standard at Nottingham on August 22nd, 1642, was to march on London and secure its adhesion to his cause. With this in view he left Shrewsbury, where he had been stationed for some time, on the 12th of October and arrived at Edgecote House near Cropredy,

a few miles from the scene of the battle, on the 22nd. Here he was the guest of Mr Toby Chauncy, whilst his army, consisting of about 14,000 foot and 4000 horse and dragoons, was encamped in the immediate vicinity. The Parliamentary army had by this time reached Kineton and their object was to intercept the King and prevent his march upon London. They had not expected, however, to come so soon into conflict; indeed Lord Essex, who was in command, had intended to give his army a day's rest on the Sunday, October 23rd, whilst waiting for the arrival of further reinforcements. Rupert, however, who was stationed at Wormleighton, three miles off, had stationed pickets on the Dasset hills, and on their report of the proximity of the enemy, the King abandoned his intended attack on Banbury and ordered an advance upon Edgehill. A part of the forces were in position by eight o'clock, and by their appearance on the crest of the hill gave the first intimation to Essex that his foe was at hand. The rest of the forces arrived a few hours afterwards and a strong position was taken up along the crest of the hill, the left lying near the Sun Rising, on the road from Stratford to Banbury, and the right at Bullet Hill, near the Kineton and Banbury Road. The Earl of Essex, whose numbers were two thousand or more inferior to those of the King, drew out his forces in a line with the two modern farms already mentioned, his left lying over the Banbury-Kineton road and his right close to a brook which eventually

joins the Avon. The King is said to have breakfasted at a cottage just below the Roundhouse, now destroyed, after which he surveyed the enemy from a position somewhat lower down the hill. His forces were under the command of the Earl of Lindsey, to whom is attributed the prayer on the morning of the battle:—"O Lord! Thou knowest how busy I must be this day. If I forget Thee, do not Thou forget me. March on, boys!" He and several other officers appear to have been anxious to await the enemy in the exceedingly strong position which they occupied, but the advice of Rupert and others prevailed, and it was decided to advance upon the foe. Rupert, whose subsequent conduct largely contributed to the unsatisfactory result of the battle from the Royalist point of view, was at its very commencement a cause of difficulty. In Nugent's Memorials it is stated that "a few days before this engagement, Prince Rupert, on receiving a message delivered by Lord Falkland, had declared that he would acknowledge no orders, in march or in battle, but from the King himself. This unmanageable disposition of Rupert now forced on the King a very inconvenient arrangement; since the Earl of Lindsey, the King's Lieutenant-General, saw that the Prince had disclaimed his control also. For the King to allow the line to be commanded by Rupert was impossible; and a sort of compromise was therefore attempted. The King proposed that the order of battle should be formed by General Ruthven, who

nad served for some time in the same army with Rupert in Germany. To this Lindsey consented, putting himself on foot, at the head of the King's Guards, in the centre of the first line; and thus remaining answerable for the fate of an army drawn out by another, and the whole right wing of which was commanded by a rash man who would take no orders from him" (Beesley). The King rode along the lines clad in armour and wearing over it his Star and Garter on a black velvet mantle, a steel cap covered with velvet on his head. In his tent previously he had addressed his principal officers, concluding by assuring them, "Come life or death, your King will bear you company." At two o'clock in the afternoon the army commenced to descend the hill, Rupert commanding on the right and Lord Wilmot on the left, the King being a short distance in the rear with the guard of pensioners. At three o'clock the engagement commenced, fire being opened by the Parliamentary artillery from their right flank. It is a local tradition that at this hour service was proceeding at Tysoe church, not far from Sun Rising. The clerk hearing the sound of the guns, exclaimed to the parson, "Ad dam 'em, they're at it!" and rushed from the church, followed by the flock and their pastor. The Parliamentary fire was soon answered by that from the whole of the Royalist artillery, the King's cavalry of the left wing then charging the enemy suffered a repulse. On the opposite wing, however, Rupert with his cavalry

completely routed those to whom they were opposed, and chased them to Kineton. This charge was preceded by a dramatic incident, for a party of the Parliamentary forces, under Sir Faithful Fortescue, discharged their pistols into the ground, and deserted to the opposite side, where, their intentions being misunderstood, about twenty-five of them were killed before an explanation could be given. Whether Sir Faithful had been pressed into the Parliamentary service or had joined it with the intention of deserting cannot be told, but the reception which he met with shows that his action was not pre-arranged with the Royalists. After having driven the troops opposed to him into Kineton, Rupert committed the fatal mistake of delaying for a whole hour, for the purpose of pillaging their baggage-waggons, an hour which, if otherwise spent, might have altogether altered the fortunes of the day. For during this time the King's infantry were attacked by the rest of the forces together, with such of the fugitive cavalry as had been able to reform, with the result that they were worsted and the Royal Standard captured, Sir Edmund Verney, its bearer, being slain. By this time Hampden had arrived with reinforcements, hearing of which Rupert reformed his troops, but whilst doing so lost several men, and was obliged to retreat in confusion to the King's army, whose right wing had been forced backwards and their place occupied by Parliamentary troops. The result of the battle was that though the

Parliamentary forces held the field, the King retained the road to London, and, as a consequence, Banbury shortly afterwards yielded to him.

The Royal Standard was recovered in a remarkable manner, for "one of the King's officers, Captain Smith, of the Lord John Stewart's troop, seeing the standard captured, threw round him the orange scarf of a fallen Parliamentarian, and, riding in among the lines of his enemies, told the secretary that 'it were shame that so honourable a trophy of war should be borne by a penman.' To which suggestion the credulous guardian of this honourable trophy consenting, surrendered it to the disguised cavalier, who galloped back with it amain, and, before evening, received knighthood under its shadow" (Beesley, from Nugent). Before leaving the subject of the battle, it should not be forgotten that there was on the field a far greater man than Rupert or Charles, in the person of William Harvey, then Physician in Ordinary to the King; but memorable for all time as the discoverer of the circulation of the blood. He was in charge of the Prince of Wales and the Duke of York, and was with them at Knowle End during the combat. "During the action," says Nugent, "forgetful both of his position and of his charge, and too sensible of the value of time to a philosophic mind to be cognisant of bodily danger, he took out a book, and sat him down on the grass to read, till warned by the sound of the bullets that

grazed and whistled around him, he rose and withdrew the Princes to a securer distance."

Cromwell was much blamed for not bringing up his troops to take part in this engagement, Denzil, Lord Holles, who was present at it in command of some of the Parliamentary reserves, stating that he was "as arrant a coward as he was notoriously perfidious, ambitious, and hypocritical. This was his base keeping out of the field of Keinton, where he with his troop of horse came not in, impudently and ridiculously affirming, the day after, that he had all that day been seeking the army and place of fight, though his quarters were at a village near at hand, whence he could not find his way, nor be directed by his ear, when the ordnance was heard for twenty or thirty miles off."

On the Burton Dasset hills there is an old beacon tower from which the result of the conflict was signalled to London by way of Ivinghoe.

The visitor who has time will find many points of interest in this neighbourhood, outside the scope of this book; but he should, if possible, certainly not neglect to proceed somewhat further along the Banbury road to that from Stratford, where, on the edge of the hill, is a building, once an inn by the name of the Sun Rising, but now a private house, from in front of which he will obtain a most magnificent prospect. Besides the distant objects previously enumerated, on a clear day, the Clee hills, the high ground above Shrewsbury and the Wrekin

Compton Wynyates
E.H.NEW

can be seen, with Burton Dasset beacon and the field of battle in the foreground.

Compton Wynyates, about four or five miles from the Sun Rising, is one of the most beautiful and interesting of Warwickshire houses; indeed, if area of comparison were extended to the whole kingdom, the statement could scarcely be called exaggerated. For many years comparatively neglected by those in search of the picturesque, its fame was once more spread abroad by William Howitt, who included it in the list of remarkable places which he visited some forty or fifty years ago. What the word Wynyates may mean is a matter of some doubt, but it is stated that the word in the original documents referring to the place is "Vinegates," or "Vineyard," which from its situation is by no means improbable. According to Dugdale, it was at the time of Domesday Book, in the hands of Turchill de Warwick, who it will be remembered, was the builder, or at least the extender, of the Norman castle, which preceded the present edifice at Warwick. The exact period at which it came into the possession of the Compton family is not known, some dating this back to the Norman period; but, as Dugdale points out, in the reign of King John, it was in the hands of Philip de Cumpton. It was, however, in the reign of Henry VIII., that the family, under the person of William Compton, came into notoriety. This gentleman was brought up with Henry, was his groom of the bedchamber, and established himself firmly

in the monarch's favour. "Nay," says Dugdale, "he quickly grew in such farther favour with that K., that he was the same year advanced to be chief gentleman of his said bedchamber; and within three years after, in consideration of his good and faithfull service, had a special grant to himself and his heirs of an honourable augmentation to his arms, out of the said King's own royall Ensigns and Devises; viz., *a Lion passant gardant Or;* and for his Crest, *a demi Dragon erased gules, within a Coronet of gold, upon a torse Argent and vert.*" Compton determined to build a house at Compton Wynyates, and for that purpose pulled down another building at Fulbroke, of which park he was then the custodian, and transported part of its materials, including some of the carved woodwork, to the new site. He was knighted for his conduct at the battle of the Spurs, in 1513, and accompanied his Sovereign to the Field of the Cloth of Gold. During his lifetime Henry VIII. was entertained at Compton Wynyates. His grandson, Henry, first Baron Compton, was visited by Queen Elizabeth in the same house; and dying, left a son William, about whom a well-known tale is told. He is said to have fallen in love with Elizabeth, the daughter of an exceedingly wealthy citizen, and former Lord Mayor of London, Sir John Spencer, who was, however, quite deaf to the appeals of the young couple. Love, as the poem would have us believe it always does, found out a way; for Lord Compton, under

the guise of the early morning baker, entered the house, and having got rid of the contents of his basket, filled their place by the lady herself. The story goes on to say that the father, meeting the young man on his way downstairs with his burden on his head, presented him with sixpence, and a commendation upon his earliness. However this may be, the couple were married and promptly disinherited by the irate parent. Such an escapade was just the thing to please Queen Elizabeth, who determined to arrange matters, and called upon the merchant to be god-father to a child in whom she took an interest. The alderman was so delighted at this piece of royal condescension that he agreed to make it heir to the property which he had diverted from his daughter. Is it necessary to say that the happy babe turned out to be his own grandson? The alderman's fortune is said to have amounted to £30,000, so that Lord Compton carried off a valuable prize in his basket of bread. He was created Earl of Northampton in 1618, by James I., who had visited his house in the previous year. His son Spencer, a firm adherent of Charles I., was killed at the battle of Hopton Heath, and left six sons. One of these, by name Henry, at first a soldier, afterwards became a clergyman, and was successively Canon of Christ Church, Bishop of Oxford, and Bishop of London. He educated, and afterwards officiated at the marriages of the Princesses Mary and Anne, was suspended from his episcopal functions by

James II., and took a leading part in the Revolution. He crowned William and Mary, and finally retired from public life, disappointed, it is said, at not being made Archbishop of Canterbury, and died at Fulham in 1713. The house was besieged in 1644 by the Parliamentary forces, who finally captured it, taking therein the Earl's brother, 14 officers, and 120 soldiers. Besides these prisoners, £5000 in money, together with horses, sheep, cattle, and eighteen loads of other plunder, were taken away. Dugdale, in his Diary, writes, "The rebels, with 400 foot and 300 horse, forced Compton House, drove the park and killed all the deer, and defaced the monuments in y^e^ church." An attempt was made to retake it in the next year, but the Royalists, after having captured the stables, were driven off with considerable loss. The eighth Earl, as a result of gambling, and spending money over contested elections, at that date (1768) nearly as good a way of getting rid of money, so exhausted his patrimony, that it was found necessary to cut down the old timber and sell the furniture of the house, which subsequently fell into a state of disrepair, so that Beesley, writing in 1841, states that, "the whole church is, as well as the house, in a very desolate and neglected state." It has since been repaired and refurnished.

The house is partly built of stone, partly of brick, and partly is half-timbered, the stacks of brick chimneys forming a most picturesque part of the edifice. It is partly surrounded by a

moat, which includes what is now a flower-garden on the site of buildings which have ceased to exist. A porch, whose gates are marked with bullet holes which tell of bygone combats, leads into a quadrangle, round which the present buildings are situated. This porch has above its entrance arch the arms of Henry VIII., with a crown on which is inscribed Dom. Rex. Henricvs. Octav. It is ornamented with figures of lizards and other animals and roses, and its spandrels bear the cognisances of Katharine of Aragon, of her mother Isabella, and the portcullis, the Tudor badge. The first object to catch the eye in the inner court is a fine bay window, with mullioned windows and carved panels and battlements above. On the left of the entrance between two windows there is a stone lion's head, through which wine was poured on occasions of rejoicing. The house contains ninety rooms, of which a few must be specially mentioned. The hall is of the height of the house, and has an open timber roof. On the panels of the room will be seen the Compton arms, with the lion granted to its owner by Henry VIII. There is a minstrel gallery and a second gallery of modern date. A huge table for the game of shuffle-board should be noticed. The private dining-room has a plaster ceiling of Elizabethan date. The great staircase leads to the upper rooms, one of which was occupied by King Charles, and is called after him. It contains an old oak bedstead, and has a spiral staircase connected with it, which leads on the one

hand to the moat, and on the other to the upper rooms. The drawing-room is panelled with oak, and has a restored plaster ceiling of the Elizabethan period. Over the mantel-piece is the Douglas crest, a wild boar in the cleft of an oak tree, bound with a chain and lock, and with the motto, "Lock Sicker." The bedchamber of Henry VIII. has some old glass, in which the Tudor rose is to be seen as well as the arms of Katharine of Aragon. The ceiling contains the arms of different monarchs who have visited the house. Near this is another room, from which a hiding-place above is reached by a narrow staircase, and there is a second secret chamber in the south-west turret. The council chamber in the Great Tower is panelled with split oak, and has, in an adjoining closet, a well hole, which probably led to another secret chamber. Three staircases lead from this room to the Priest's chamber in the roof, where the services of the Catholic Church were performed when proscribed by law. This room contains a most interesting relic in the shape of a shelf under the south-west window, on which are carved five crosses in the positions which they would occupy on an altar slab. This shelf cannot actually have been a consecrated altar, not being of stone, but it was doubtless the spot on which the portable altar-stone was laid during the celebration of Mass, and was consequently marked in this way. It is believed to be the only object of its kind in the country. This room also contains a carved door of Renaissance work and a recess behind

the fire-place, which may well have been a priest's hiding-place. The barracks or soldiers' quarters, now divided into separate rooms, was originally one long room immediately under the roof, whose timbers can here be seen. The marks of burns on the woodwork are said to have been caused by the candles which the soldiers stuck about in different places. At the end of the barracks is the chamber occupied by the captain on duty with the guard. The chapel, which is on the ground floor, has a door opening into it from above, so that those in an upper room, called the chapel drawing-room, could take part in the service without descending to the lower floor. It is divided into two parts by an oak screen provided with a central gate. The carvings on this screen are of ancient date, and it is probable that it was part of the material brought from Fulbroke. The great window was formerly occupied by fine old glass, figured by Dugdale, which was removed to Baliol College, Oxford, during the Civil War, and is now partly in the chapel and partly in the library of that society. An ancient dove-cot in the grounds should be noticed before the house is left.

The church was built by the third Earl on the site of an earlier building in 1663, a date which will be seen on one of the leaden spouts of the tower. It is an interesting specimen of seventeenth-century imitative Gothic with classic details curiously intermixed, and consists of two parallel naves of equal length and width divided by an arcade of four well-proportioned arches.

The roofs are of waggon-head form, plastered, and are painted with sky and clouds, one with the sun to represent day, the other with moon and stars to represent night. It contains amongst other monuments to the family the tombs which, as Dugdale states, were broken during the Civil War. They were thrown into the moat, and removed to the church when rebuilt after the Restoration. The centre figure on the north side is Sir William Compton, the builder of the house, who is represented as wearing the collar of Saints with a Tudor rose.

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